



BOOKING GUIDE



Adelaide Festival 1994

February 25 - March 13



ADELAIDE FESTIVAL 1994

SEE MORE OF THE FESTIVAL WITH \$10 TICKETS

The 1994 Adelaide Festival truly is an affordable festival, with a number of \$10 Tickets allocated for every performance in the program. You don't need to be a concession-holder to qualify:

\$10 Tickets are available to all on a first-come first-served basis.

\$10 Tickets can be booked in advance in the normal manner, with a limit of *two per performance* in any single application.

Over-the-counter ticket sales - including \$10 Tickets - will open on Monday November 22. A number of \$10 Tickets will be held for cash sales on the day of each performance. These will be available at 11.00am daily *from the Festival Centre only*.

OPENING NIGHT BALLOT

All tickets only \$10 for Friday February 25!

By ballot only

To celebrate the official opening of the 1994 Adelaide Festival, every seat for every performance on Friday February 25 is priced at \$10. Please note that you cannot book tickets for this night. Tickets will be allocated by ballot. See inside back cover for details.

ONLY IN ADELAIDE

Most Festival performances by overseas artists and companies are exclusive to Adelaide and will not be presented in other Australian cities.

SEE INSIDE BACK COVER FOR BOOKING, BALLOT & \$10 TICKET DETAILS



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ADELAIDE FESTIVAL 1994 DAILY PLANNER

EVENT	TUE Feb 22	WED Feb 23	THUR Feb 24	FRI Feb 25	SAT Feb 26	SUN Feb 27	MON Feb 28	TUE Mar 1	WED Mar 2	THUR Mar 3	FRI Mar 4	SAT Mar 5	SUN Mar 6	MON Mar 7	TUE Mar 8	WED Mar 9	THUR Mar 10	FRI Mar 11	SAT Mar 12	SUN Mar 13	VENUE		
Aboriginal Opening Ceremony				5.30pm																	Open Roof, Elder Park		
Adelaide Installations	New site-specific installations in central Adelaide. On show daily from 10.00am-6.00pm Feb 22-Mar 20																				Various sites		
Artists' Week	Five days of debate																				Various sites		
L'Allegro, il Penseroso ed il Moderato																	8.00pm	8.00pm	8.00pm	6.00pm	Festival Theatre		
Bitch! Dyke! Faghag! Whore!			10.30pm	9.00pm	10.30pm		9.00pm	9.00pm	9.00pm	10.30pm	10.30pm	10.30pm		9.00pm	9.00pm	9.00pm	10.30pm	10.30pm	10.30pm		Proscenium Club		
The Braggart Samurai: A Kyogen Falstaff																				2.00pm	The Playhouse		
Bunraku: the Puppet Theatre of Japan																8.00pm	6.00pm	6.00pm	5.00pm	5.00pm	Union Hall		
A Cheery Soul			Preview		2.00pm		11.00am		11.00am												Her Majesty's Theatre		
Daisan Erotica: A Man Called Macbeth			8.00pm	8.00pm	8.00pm		8.00pm	6.00pm	8.00pm				6.00pm		6.00pm	8.00pm			8.00pm	4.00pm	Her Majesty's Theatre		
Dido and Aeneas					2.00pm	2.00pm															The Playhouse		
Disturbing the Dust			8.30pm	8.30pm		6.30pm															Scott Theatre		
Doppio Teatro: Filling the Silence			Preview		4.00pm					4.00pm						1.00pm			2.00pm	4.00pm	Tandanya		
Dumb Type: S/N			8.30pm	8.30pm		6.00pm	8.30pm	6.00pm									8.15pm	8.15pm	8.15pm	8.15pm	2.30pm	6.00pm	The Space
Festival Video	Video-art & Art-on-video showing daily																				Festival Theatre Foyer		
Radio National Festival Forum							12 noon	12 noon	12 noon	12 noon	12 noon			12 noon	12 noon	12 noon	12 noon	12 noon			Festival Theatre Foyer		
The Four Horsemen of the Apocalypse								7.30pm						7.30pm							Festival Theatre		
Frankfurt Ballet					Limb's Theorem					Forsythe Repertory											Festival Theatre		
Furious			Preview		2.30pm																The Space		
Hakutobo			8.15pm	8.15pm	8.15pm				8.15pm	8.15pm	8.15pm	6.00pm									Union Hall		
Late-night Variety					8.00pm	6.00pm	8.00pm	8.00pm	6.00pm	8.00pm	8.00pm	8.30pm									The Playhouse		
Lunchtime Music: Indonesian Music Week					10.30pm														10.30pm	10.30pm		The Playhouse	
Lunchtime Music: Australian String Quartet																					The Playhouse		
My Mathematics											9.30pm	9.30pm	8.30pm	8.30pm	8.30pm	8.30pm	8.30pm	8.30pm	8.30pm	8.30pm	Circus Tent		
Mark Morris Dance Group: Recent Works											8.00pm	6.00pm	2.00pm	2.00pm							The Playhouse		
Open Roof & Amphitheatre				5.30pm	12noon	12noon	6.00pm	6.00pm	6.00pm	6.00pm	6.00pm	6.00pm	12noon	12noon	6.00pm	6.00pm	6.00pm	6.00pm	6.00pm	12noon	12noon	Elder Park	
Wayang Kulit					7.00pm	7.00pm	7.00pm	7.00pm	7.00pm	7.00pm	7.00pm	7.00pm	7.00pm	7.00pm	7.00pm	7.00pm	7.00pm	7.00pm	7.00pm	7.00pm			
Sadness, William Yang					8.30pm		8.30pm	8.30pm	8.30pm	8.30pm	8.30pm	8.30pm	8.30pm	8.30pm	8.30pm	8.30pm	8.30pm	8.30pm	8.30pm	8.30pm			
Technillusions (opens Feb 16)	A high-tech exhibition of future entertainment Sun-Mon 10.00am-8.00pm, Fri & Sat 10.00am-10.00pm																				Fest. Centre Banquet Room		
Two World's Music					Japan-Australia Music Festival										2.00pm	3.00pm					12noon	Adelaide Town Hall	
Vietnamese Water Puppets																					3.00pm	3.00pm	Adelaide Botanic Gardens
Women & Sexuality in Asian-Pacific Cinema																							
Wuhan Acrobatic Circus				5.30pm	4.00pm	4.00pm	5.30pm															Circus Tent	

design & art direction Kel Gibb, type & direction Kate Foster, production management Nicola Frime, typesetting & repro Delmont Pty Ltd, printing Southweb.

ADELAIDE FESTIVAL 1994



The Adelaide Festival gratefully acknowledges the generosity and commitment of its principal financial supporter, the State Government of South Australia, through the Department for Arts and Cultural Heritage.



The continuing support of the Adelaide City Council and the Corporation of the City of Adelaide to the Adelaide Festival is gratefully acknowledged.

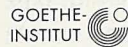
Special assistance has been extended to the 1994 Festival through the South Australian Tourism Commission and the State Government's Business-Asia Convention.



The Festival also acknowledges the generous assistance of the Commonwealth Government through its agencies: The Australia Council, its arts funding and advisory body; the Department of Foreign Affairs & Trade, and The Australian Tourist Commission.

The Adelaide Festival gratefully acknowledges the support of the Trustees, General Manager and staff of the Adelaide Festival Centre Trust.

The Festival is especially appreciative of assistance given to the 1994 program by foreign governments and their agencies:



The City of Frankfurt

The Goethe Institut

Agency for Cultural Affairs (Japan)

The Australia-Indonesia Institute

The Australia Korea Foundation

The British Council

The Government of the Republic of Indonesia through the Indonesian Embassy, Canberra and the Indonesian Ministries of Education & Culture, Foreign Affairs and Tourism & Telecommunications.

The Japan Foundation

Japan World Exposition Commemorative Fund

The Japanese Ministry of Foreign Affairs

SAISON Foundation

Tokyo Metropolitan Cultural Foundation

United States Information Service

Patron Sponsor: Foundation S.A.



Adelaide Festival, GPO Box 1269, Adelaide, South Australia 5001

Telephone 61-8-216 8600 Fax 61-8-212 7849

(For bookings see inside back cover)

Artistic Director 1994: Christopher Hunt

Administrative Director: Ian Scobie

ABORIGINAL OPENING CEREMONY FRIDAY FEB 25

Produced by Tandanya

To inaugurate the 1994 Festival's performing arts program in Elder Park, beside the Festival Centre

5:30pm in Elder Park

In the Open Roof, built for this Festival, a ceremonial performance drawn from secular stories culminating in a traditional dance on a vast northern Australian sand-painting which will be created within the Open Roof's boundary fence during the first three days of the Festival's visual arts program (which opens with *Adelaide Installations* on Tuesday February 22). **All seats \$10 by ballot** (see inside back cover)

7.00pm in the Amphitheatre
BANGARRA DANCE THEATRE

Sydney's national Aboriginal dance company in an hour-long celebratory performance in the Amphitheatre adjoining Elder Park's Open Roof. **All seats \$10 by ballot**

8:30pm in The Open Roof

A 90-minute festive show with Bangarra Dance Theatre, traditional dancers from Northern Australia, and Aboriginal musicians - young and old - closing the performance part of this celebration. **All seats \$10 by ballot**

MON	TUE	WED	THUR	FRI	SAT	SUN
				25		

OTHER ABORIGINAL ELEMENTS

Meetings with Aboriginal artists in the Festival Centre Artspace

TALKING, LISTENING

Ian Abdulla & Alan Tucker: *narrative art*

Yvonne Koolmatie, Ellen Trevorrow & Jo Crawford: *art from natural materials*

Two groups, each uniting Aboriginal and non-Aboriginal Australian artists, exploring the ways in which Aboriginality (both traditional and contemporary) interacts with non-Aboriginal practice. The artists will be present to discuss and demonstrate common and diverging interests, through subjects drawn from the land & inhabitants of Adelaide in the century & a half since colonisation. February 25-March 13, 10.00am-7.00pm daily **Free Admission**

AND

Ground-based installations at Tandanya see *Adelaide Installations*

Bangarra Dance Theatre in the Amphitheatre & Open Roof see the Open Roof listing

Secular traditional music & song in the Open Roof's final week see Open Roof listing

Artists' Week: Two days curated by Brenda Croft & Hetti Perkins see Artists' Week listing

Gordon Bennett: Installation see *Adelaide Installations*



ADELAIDE INSTALLATIONS

FEB 22-MAR 20

AN INTERNATIONAL EXHIBITION

New Site-Specific Installations

by leading artists from Australia and our time-zones to be created in central Adelaide for the 1994 Festival (incorporating the 1994 Adelaide Biennial of Australian Art)

Presented in collaboration with the Art Gallery of South Australia, the Contemporary Art Centre (CAC), the Experimental Art Foundation (EAF) and Tandanya, the National Aboriginal Cultural Institute.

Installations are the most inventive and provocative contemporary visual art form. Created for specific sites of all kinds, installations can be close to sculpture, incorporate performance, or consist of manipulated sound alone; often they combine ready-made objects in unexpected contexts. Installations challenge our expectations about what constitutes a work of art; and they frequently address social and political issues.

Adelaide Installations will be found in unexpected places. Some will be created indoors in an adopted space such as the Institute Building and the Gerard and Goodman warehouse building in the city. Many will be out of doors. Adelaide Installations encompasses:

Beyond the Material World curated by Alison Carroll

Toshikatsu Endo *Japan*
Heri Dono *Indonesia*
Montien Boonma *Thailand*
Lü Shengzhong *China*
Roberto Villanueva *Philippines*
Santiago Bose *Philippines*
Shim Moon-Seup *Korea*
Kim Soun-gui *Korea*

Moving Sands: Forward Momentum curated by Doreen Mellor

Fiona Foley *QLD*
David Malangi & associate artists
Ramingining, NT
Gwanbany Paddy Carlton
Kimberleys, WA
Molly Napurrla Martin, Dora
Napurrla Long & associate artists
Nyirripi, NT

Adelaide Biennial of Australian Art curated by John Barrett-Lennard

Gordon Bennett *QLD*
Terri Bird *VIC*
Aleks Danko *VIC*
Dennis Del Favero & Scenario Urbano
(Eamon D'Arcy, Tony MacGregor and Derek
Nicholson) *NSW*
Ruby Haze (Paul Hewson, Linda Marie
Walker, Shaun Kirby & George Popperwell) *SA*
Geoff Weary *NSW*
Lyndal Jones *VIC*
Pat HOFFIE *QLD*
Mathew Jones *NSW*
Mike Parr *NSW*
Fiona Hall & Simryn Gill *SA/Singapore*

A catalogue and detailed walking map of Adelaide Installations will be available in February. For further information call 61-8-207 7000.

Project managed by the Art Gallery of South Australia

This project has been assisted by the Commonwealth Government through the Australia Council, its arts funding and advisory body.

Assisted by The Japan Foundation, The Myer Foundation, the Australia-Korea Foundation, Tandanya, the University of Adelaide, the State Library of South Australia.

MON	TUE	WED	THUR	FRI	SAT	SUN
	22	23	24	25	26	27
28	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20



ARTISTS' WEEK FEB 22-26

Five days of experimental debate, each curated separately by stimulating Australian arts practitioners.

A series of experimental debates about the visual arts starting on the same day as the Festival's great Installations project (see *Adelaide Installations* opposite).

TUESDAY 22

John Barrett-Lennard & Alison Carroll

Adelaide Installations. John Barrett-Lennard, curator of the *Adelaide Biennial* and Alison Carroll, curator of the non-Australian section of the Festival's exhibition direct the first day of Artists' Week. The day will centre on the installations and the artists who have created them, incorporating artists' talks and tours. The Festival, its focus on the Asia/Pacific region, the use of the city as 'site' for *Adelaide Installations*, and the presence (throughout Artists' Week) of the artists, makes a new and exciting mix.

WEDNESDAY 23 & THURSDAY 24

Brenda Croft & Hetti Perkins

Aboriginality in Art. For two days, two Aboriginal artists, respectively Co-ordinator and Curator of Sydney's Boomalli Aboriginal Artists Cooperative, will organise discussions, films and performances, about, around and by Australian Aboriginal & Torres Strait Islander artists; including contributions (subject to confirmation) from Ian Abdulla, Bronwyn Bancroft, Gordon Bennett, Ellen Jose, Yvonne Koolmatie, David Malangi, Judy Watson and Harry Wedge.

MON	TUE	WED	THUR	FRI	SAT	SUN
	22	23	24	25	26	

This project has been assisted by the Commonwealth Government through the Australia Council, its arts funding and advisory body.



The complete Artists' Week program with information on participants, topics, sessions, performances and venues will be published a month before the Festival. For program information contact Artists' Week Co-ordinator Julianne Pierce.

FRIDAY 25

Sarah Miller

Mixed Relations: bloodlines, cultural trajectories and hot spots. *Mixed Relations* will explore how hybridisation affects the ways we experience cultural, racial and gender relations. From popular culture to family ritual, it will seek to disturb structures based on systematic inclusion or exclusion, to celebrate that which fits neither one definition nor another. Participants include Francesca Cabillo Alberts, Brenda Croft, Rose English (to be confirmed), Jane Goodall and Emil Goh, Philip Hayward, Noëlle Janaczewska, William Yang, Hetti Perkins, Yuji Sone and Open City (Virginia Baxter and Keith Gallasch).

SATURDAY 26

VNS Matrix

Future Languages. The four members of computer artists' collective VNS Matrix (Virginia Barratt, Francesca da Rimini, Julianne Pierce & Josephine Starrs) end Artists' Week in the future: from cyborgs to VR, life in the 'developed' world is increasingly mediated by technological devices. How will we experience ourselves and others in the future? Who will be in control? *Future Languages* with the help of Australian and international artists will investigate the challenges of high

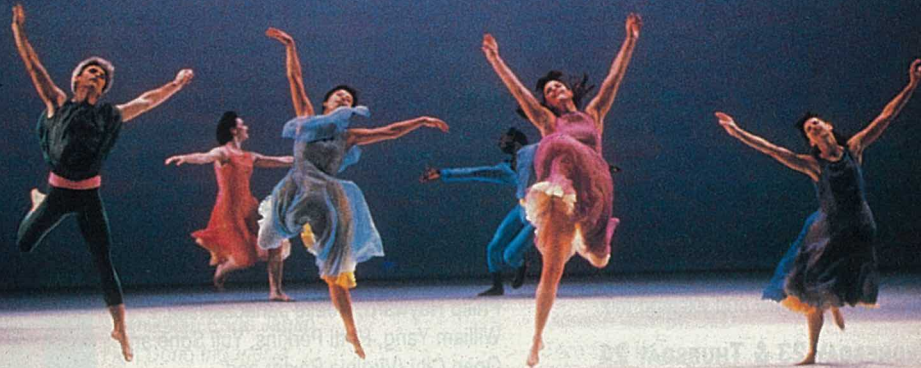
technology culture. Participants include (subject to confirmation) Cyberdada, Linda Dement, Maria Fernandez, Monski Mouse, Sodie Plant, Zei Confalonieri, Alessandro



GEORGE FRIDERIC HANDEL

L'ALLEGRO, IL PENSEROSO ED IL MODERATO

Handel's great Pastoral Ode to Milton's text for Chorus, Soloists & Orchestra choreographed by Mark Morris



a state of exultation

Mark Morris Dance Group

Jennifer Bates soprano
Jennifer McGregor soprano
Lorraine Hunt mezzo-soprano
Gregory Massingham tenor
Stephen Bennett bass-baritone
Chorus of the State Opera of South Australia (Chorus Master: Florin Radulescu)
Australian Chamber Orchestra conducted by Gareth Jones

The most glorious Festival finale imaginable: a supreme musical masterpiece by a beloved composer, containing among its glories a duet which may be the most beautiful music even Handel ever wrote.

Handel's full-length choral masterpiece (sometimes Englished as *Mirth & Melancholy*), unites Milton's youthfully joyous pastoral verse with Handel's elating mastery: as tuneful as *Water Music*, as moving as *Messiah* (like *Messiah*, *Saul* and *Israel in Egypt*, its text was prepared by Charles Jennens). And it is here expressed not only

Mark Morris's masterpiece, for the two dozen dancers of his company, in addition to the full musical forces, all conducted by the Welsh National Opera's Gareth Jones.

"L'Allegro (1988) was the first piece Morris created in Brussels, and he made it to match the scale of his new opera-house home and the hopes that had brought him there. Everything about it is expansive - big, burgeoning, bursting. Handel's goal, like Milton's, was to span the human psyche... not only did Morris embrace this Renaissance-like program, he fulfilled it with amazing, unstrained inventiveness. For two hours his stage bloomed with nymphs and goddesses, birds and bees, shepherds and ploughmen, variously moving in line dances, circle dances, arcs and Xs and wedges and rosettes, solos and duets and full-cast, 24-person ensembles."

JOAN ACOCELLA *Art in America* 1991

"His dance is celebratory: its central thrust - despite its ravishing, dark passages - is to have the performers connect to the audience in a state of exultation."

TOBI TOBIAS *New York Magazine* 1990

"L'Allegro, a full-evening work, is both sombre and playful, sacred and profane. It shows his musicianship and his theatre sense. It has grace, delicacy, and sweetness of expression... Morris is as capable of the celestial virtues in art as of the down-and-dirty ones, and he withholds nothing of himself in "L'Allegro." The piece pours forth treasures. As it draws to an end, its abundance flows to a level just short of excess, and you're happy about that. Then it overflows, and you're even happier."

ARLENE CROCE *The New Yorker* 1989

"...simply a masterpiece."

DALE HARRIS *Wall Street Journal* 1990

"...a glorious outpouring of dance invention and humanistic imagery..."

ANNA KISSELGROFF *New York Times* 1990

"...his masterpiece."

ALASTAIR MACAULAY *Financial Times* 1993

FESTIVAL THEATRE

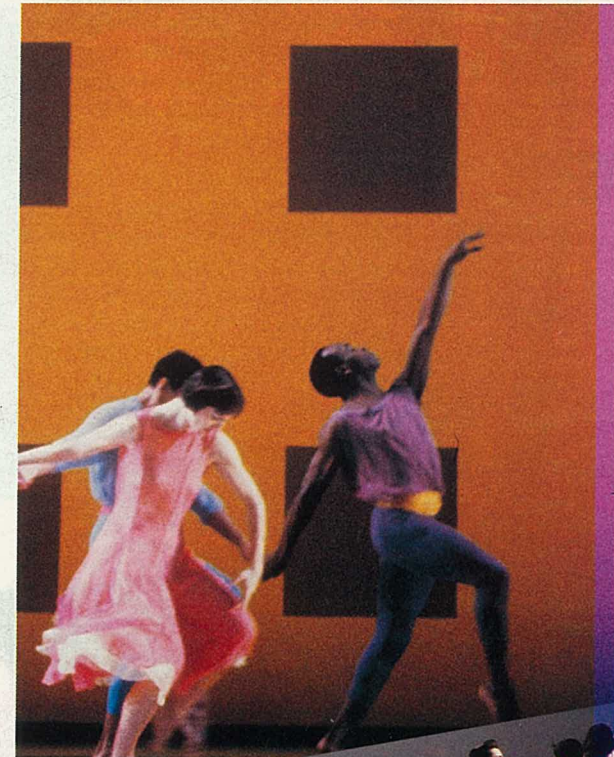
March 10, 11, 12 at 8.00pm

March 13 at 6.00pm

\$50 (\$44 Friends), \$40, \$30, \$10

Duration: 2 hrs 10 mins (including interval)

Music published by Alkor-Edition, Kassel, distributed by Faber Music, London.



MON TUE WED THUR FRI SAT SUN

BITCH! DYKE!
FAGHAG! WHORE!

The Penny Arcade Sex & Censorship Show
Late-night from New York

The Penny Arcade Sex & Censorship show looks with honesty and passion (and with wit and surprising charm) at the roles for woman listed in the show's title - helped by a team of New York night-club dancers - male as well as female. An intimate, discomfiting and hilarious skirmish in the fight against intolerance.

Beginning as a late-night show at PS122, New York's East Village centre of experimental performance, Penny Arcade's show has since been playing for the past year at the Village Gate in Greenwich Village. The reviews below come from a triumphant season at the 1993 Edinburgh Festival.

"... a razor-sharp mind that attacks the inconsistencies of Jesse Helms-type censorship, the economic conservatism of prostitution, the latent fascism of PC, and the absurdity of the debate over whether the services should admit gays... this is comedy of scorching candour."

MICHAEL BILLINGTON *The Guardian* Edinburgh 1993

"...an act whose high-octane honesty lingers in the mind long after the punchlines from other reviews have been forgotten."

DAVID ROBINSON *The Scotsman* Edinburgh 1993

THE PROSCENIUM CLUB

Blyth Street (off Hindley St)

February 25 at 9.00pm

All seats \$10, allocation by ballot

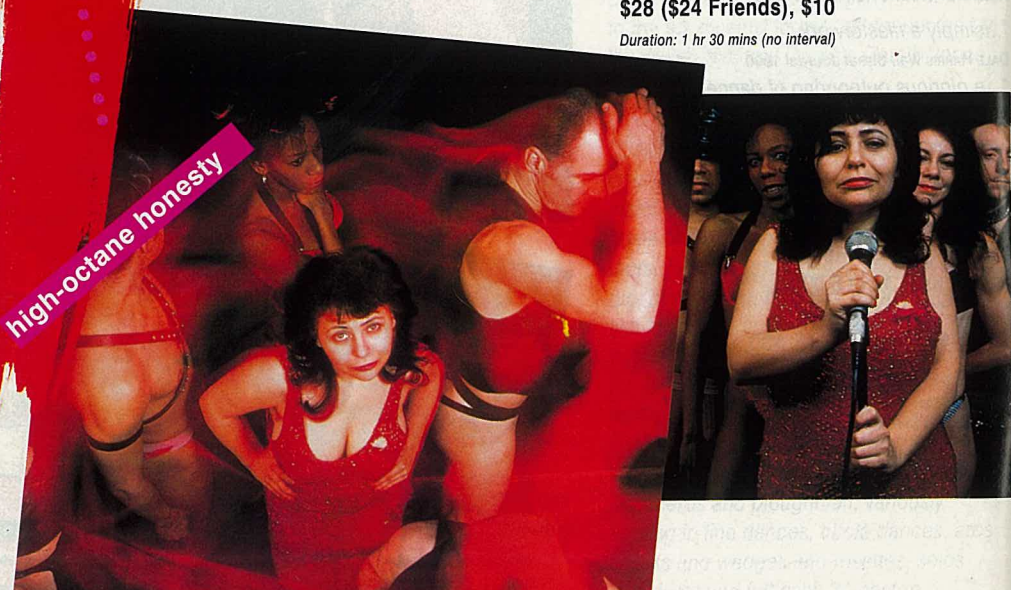
February 24,26, March 3-5,10-12 at 10.30pm

February 28, March 1,2,7-9 at 9.00pm

\$28 (\$24 Friends), \$10

Duration: 1 hr 30 mins (no interval)

high-octane honesty



MON	TUE	WED	THUR	FRI	SAT	SUN
			24	25	26	

A KYOGEN FALSTAFF

THE BRAGGART SAMURAI

After Shakespeare
in a Kyogen version by Yasunari Takahashi
with Mansaku Nomura and his company

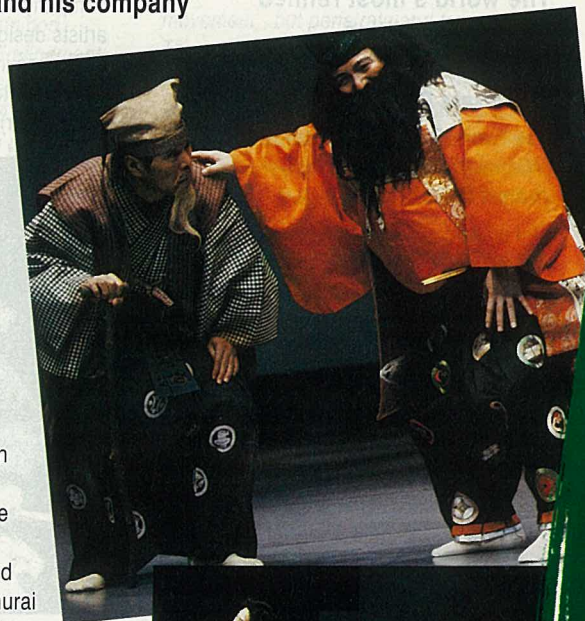
A flawless theatrical gem. Shakespeare's most endearing rogue re-created in Kyogen form. Kyogen is the classical comedy theatre of Japan; it functioned as a light-weight counterbalance to the solemn intensity of *Noh*, as the ancient Greek Satyr plays complemented Greek tragedies.

In this exquisitely-honed one-hour comedy Shakespeare's Falstaff lives afresh: in a version distilled from several Shakespeare plays, but in some ways closest to Verdi & Boito's opera, the universal humour and pathos of the aging lecher-Samurai transcends language (though there are projected English surtitles).

Performed by a troupe assembled around the greatest living exponent of Kyogen style, Mansaku Nomura, one of Japan's Intangible Cultural Assets.

"The Kyogen style of Japanese theatre uses virtually no props. Thus one of the high points of Falstaff's playing is when he is carried off in the laundry basket. There is no laundry basket, merely a servant ahead of him and another behind with a pole across their shoulders from which the basket is supposed to be hanging. Falstaff bounces and bobs along on the floor between them, jolted at every stop and start. It is as though the basket were there, but we can see through it. The production is worth seeing for that scene alone."

MALCOLM RUTHERFORD *Financial Times* 1991



falstaff lives afresh

THE PLAYHOUSE

March 9 at 8.00pm

March 10,11 at 6.00pm

March 12,13 at 5.00pm

March 13 at 2.00pm

\$30 (\$26 Friends), \$10

Duration: 60 mins (no interval)

Presented with assistance from the Agency for Cultural Affairs (Japan), Tokyo Metropolitan Cultural Foundation and SAISON Foundation, with the co-operation of Tokyo Globe Theatre.

MON	TUE	WED	THUR	FRI	SAT	SUN

BUNRAKU

THE PUPPET THEATRE OF JAPAN The world's most refined dramatic tradition

The Miracle at the Tsubosaka Temple
(*Tsubosaka Reigenki*)

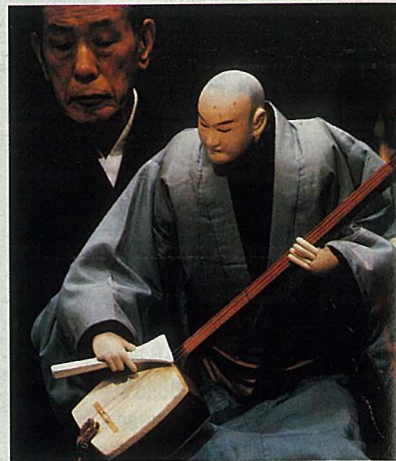
The Travel Dance on Mount Yoshino
(*Michiyuki Hatsune-no Tabi*)
(from *1,000 Cherry Trees*)

The aristocrat of Japanese dramatic forms. Astonishing effects are achieved with the exquisite yet highly artificial Bunraku dolls. Their eyes move, they raise their eyebrows in surprise, they open and shut their mouths and move their hands and arms in perfect synchrony with the actions of the moment. Yet in other respects, especially having the puppet-handlers fully visible on stage, Bunraku is highly stylised and un-"natural". But the effect of these elongated artificial figures is overwhelmingly emotional.

The home of Bunraku and source of its stringent living tradition (after ten years, apprentice puppeteers graduate to working the legs; after ten more, the left arm) is in Osaka, Japan's second city. It is this national treasure of a company that will display its ancient crafts in Adelaide in two of the greatest short plays of the Bunraku repertoire.

Bunraku puppetry depends on an interweaving of three skills, each needing many years of training: puppet manipulation, *yoruri* recitation and samisen musical accompaniment. Three puppeteers work each of the principal puppets. The *yoruri* reciters are treasured stars within the arts of Japan: they tell the whole story and act out all dialogue in an astonishing, ancient chant that blends shouts, whispers, sobs and singing. The musical accompaniment is played by a single samisen-player. All are magnificently costumed.

Several of Japan's most esteemed Bunraku artists will perform with the company in Adelaide. These include two artists designated as Living National Treasures in Japan: Takemito Sumitayu (*Joruri* reciter) and Yoshida Tamao (puppeteer).



.....
"...these puppets will execute such gestures as placing a hand into a lap or tracing a sleeve across a tear-stained cheek with more economy and refinement than you will discover in any performance by human beings this season. A lot of people go to the ballet seeking perfection, but a lot of ballet dancers go to Bunraku and find it.

"Each of the large Bunraku puppets is manipulated by three people - one for the head, face, and right arm (the master puppeteer), one for the left arm, and one for the legs. The coordination of the puppeteers, who are visible onstage, is itself choreography, and their technique can be almost as absorbing as the puppets' artless effects."

The New Yorker 1990

"Everything about Bunraku is artificial, save the emotions. The puppets do not ape life - except on certain obvious terms of articulated movement - but penetrate and transcend it. These homunculi are four feet tall, false in proportion (heads are small, so that the figures seem elongated and 'out of drawing'), and their mask-faces are less stylised and communicative than those in Noh... Nothing could be more alien to humdrum concepts of 'Theatre', yet nothing could be more theatrical."

CLEMENT CRISP *Financial Times* 1991

UNION HALL

March 9-12 at 7.45pm

March 12, 13 at 2.00pm

\$35 (\$30 Friends), \$10

Duration: 1 hr 45 mins (including interval)



Presented in association with

MON	TUE	WED	THUR	FRI	SAT	SUN
		9	10	11	12	13

a sleeve across a tear-stained cheek

A CHEERY SOUL

**Patrick White's best play
directed by Neil Armfield
with Carole Skinner
as Miss Docker**

Never before in Adelaide. Welcome to literature's most appalling do-gooder, and one of the Nobel-laureate's most notable characters, "sister under the skin to Edna Everage", as Dorothy Hewett called her. Directed by White's favoured stage-director Neil Armfield, and re-staged for the Adelaide Festival in the already-legendary 1992 Queensland Theatre Company production.

Patrick White's death in 1990 has led to a re-examination of his work for the theatre; Neil Armfield's production of White's dramatic masterpiece triumphantly vindicates his distinctive, original theatricality.

HER MAJESTY'S THEATRE

Preview:

February 24 at 8.00pm
\$26/\$22 Friends, \$16, \$10

February 25 at 8.00pm
All seats \$10, allocation by ballot

February 26, 28, March 2 at 8.00pm
February 26 at 2.00pm
March 1 at 6.00pm
February 28, March 2 at 11.00am (S*)
& 8.00pm
\$30 (\$26 Friends), \$20, \$10

Duration: 3 hours (including interval)

**Student audiences in attendance.*

A Queensland Theatre Company production. Presented with assistance from Playing Australia & The Australia Council.



FROM JAPAN
DAISAN EROTICA:
A MAN CALLED MACBETH

Shakespeare from Japan, and the squeamish should take warning.

Tokyo's leading 'Young Theatre' company, full of sound and fury, signifying a new generation's volcanic response to a European classic. Made by young people for a young audience, Daisan Erotica's deconstruction of *Macbeth* was the hit of last year's Theatre Festivals in Chicago, Toronto and Quebec City.

Every country (and every generation) has its young actors impatient with what they see as monotonous or academic conservatism. But in other respects, life in modern Japan differs greatly, and Daisan Erotica is a company with a style unlike any to be found in the West.

They began in 1980 in a tiny theatre in Shinjuku Tokyo's sex district. Their modern reworking of *Macbeth* places it in the world of yakuza gangsters, Japan's mafia: *Macbeth*, says Founder-Director Takeshi Kawamura, "is, before anything else, a drama of blood... In this play, which describes man's cruelty and nobleness, introducing yakuza - Japanese who in the real world live bloody lives - was a necessity."

English synopses by headphones.

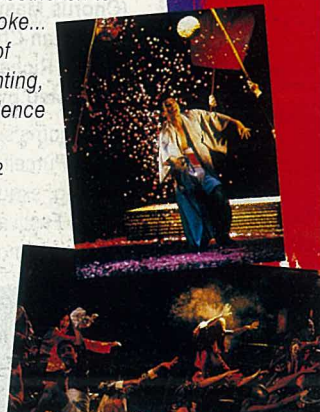
"You will have to rethink your ideas about the much-touted civility, self-control and non-violence in contemporary Japanese society. Think, instead, of the mass-produced comic books...filled with super-violent superheroes... You will also have to rethink your ideas about Japanese theatre. For 'A Man Called Macbeth', the work of 33-year-old adapter-director Takeshi Kawamura, resembles the Hollywood-made 'Terminator' films far more than such classic styles as Kabuki, Noh or Bunraku... The show is shot through with music, from ironic bursts of Strauss and Beethoven to Japanese pop rock and karaoke... But it's the endless barrage of machine-gun fire and unrelenting, bone-cracking sounds of violence that linger in your ears."

HEDY WEISS Chicago Sun-Times 1992

HER MAJESTY'S THEATRE

March 6, 8 at 6.00pm
March 9, 11 at 8.00pm
March 12 at 4.00pm
\$33 (\$28 Friends), \$20, \$10

Duration: 1 hr 55 mins (no interval)



Sound and fury

I the technicolour hyper-reality of a david lynch movie set

"Director Neil Armfield makes it a glorious resurrection, discarding naturalism to take us on a brilliantly disturbing journey. We begin in a '60s interior with all the Technicolour hyper-reality of a David Lynch movie set and then move on to an old people's home, where mists wreath around the unrelieved darkness of velvet sofas and dusty chinoiserie.

"The final scenes are as bleak as the wrath of God... The progress of destruction begins with gentle comedy as Miss Docker becomes the cuckoo in the nest of a well-meaning couple. She moves on to greater impact in the old ladies' home, where her intrusion-into private grief becomes obscenity... they turn on her like a choir of pale Furies in a wonderful scene that combines commedia, Greek tragedy and the absurd all rolled into one"



MON	TUE	WED	THUR	FRI	SAT	SUN
			24	25	26	
28	1	2				

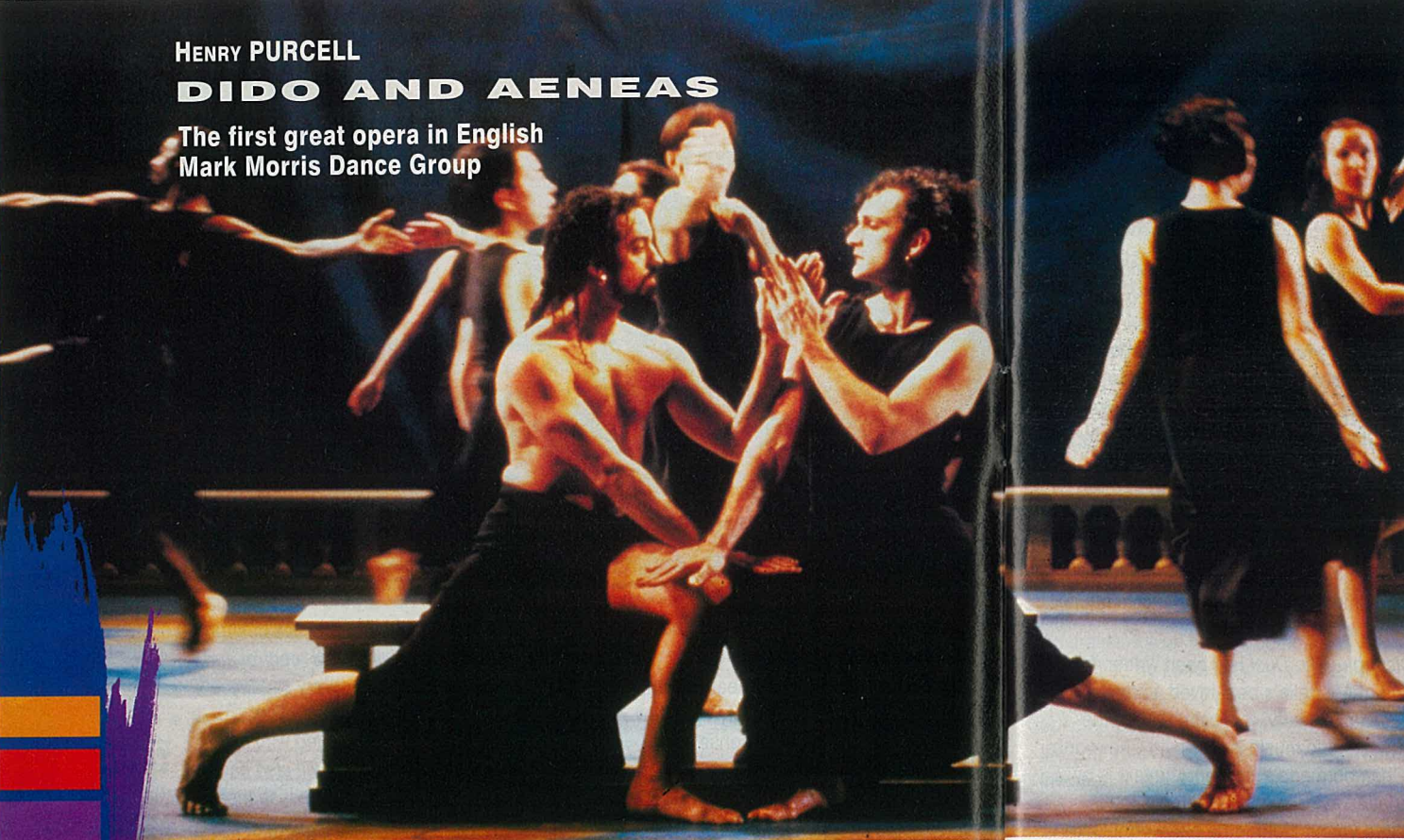
MON	TUE	WED	THUR	FRI	SAT	SUN
						6

Presented with assistance from the Agency for Cultural

HENRY PURCELL

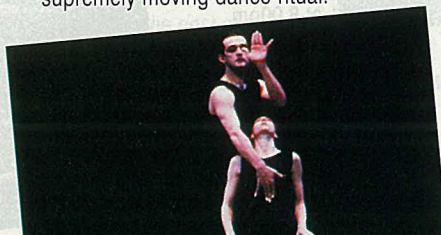
DIDO AND AENEAS

The first great opera in English
Mark Morris Dance Group



Lorraine Hunt mezzo-soprano as Dido
Emma Lysons, Wendy Hopkins sopranos
David Lemke baritone
Chorus of the State Opera
of South Australia
(Chorus Master: Florin Radulescu)
Australian Chamber Orchestra
(leader Richard Tognetti)
conducted by Gareth Jones

Mark Morris's prodigious interpretation of Henry Purcell's masterpiece makes a startling, exquisite departure from tradition for the Festival's opera presentation: as a supremely moving dance-ritual.



Morris himself plays Dido, alongside the acclaimed dancers of his company, with the chorus and singers in the pit with the orchestra; this consummate production has been hailed as a high water-mark of dance- and music-theatre in America and Europe alike. The great triumph of the 1992 Edinburgh Festival, the production is now brought to Australia exclusively for the Adelaide Festival.

Dido is the first great opera in the English language, written in 1689 by the 30-year-old Henry Purcell. Loosely based on Virgil's account of the tragic Queen of Carthage deserted by Aeneas, the heroic leader of the Greeks returning from Troy, Purcell's concise masterpiece reaches its moving climax in Dido's lament "When I am laid in earth", one of the greatest glories in all 17th century music.

Mark Morris created this moving and beautiful work during his three-year residency with his company at the Brussels Théâtre Royal de la Monnaie, Belgium's national opera-house. It will be performed here by a distinguished cast headed by American opera star Lorraine Hunt as Dido; joining the soloists in the pit will be the chorus of the State Opera of South Australia and the Australian Chamber Orchestra. The performance will be conducted - as at Edinburgh - by the Welsh National Opera's Gareth Jones.

MON	TUE	WED	THUR	FRI	SAT	SUN
			24	25	26	27

...a daring and revelatory evening-length production."

DALE HARRIS Wall Street Journal 1990

"The most serious and bold dance reconception of an opera since Balanchine in 1936 presented a modern Orfeo at the New York Met..."

"Mark Morris...is the greatest modern-dance creator of dramatic female roles since Martha Graham... All this Dido is a triumph of gesture, and it is in her Lament, as Dido's voice sings 'Remember me', that Dido rises to the heights... The entire Morris company dances with startling flair, combining butchness and delicacy, attack and flow, in characterisations both vividly depicted and yet objectively delivered. Robert Bordo's set, a half-abstract map of the Mediterranean sea, casts a beautiful aura around the stage events."

ALASTAIR MACAULAY Financial Times 1992

"...for his Edinburgh Festival debut Morris delighted us with his staging of Purcell's Dido And Aeneas: a fine conception extra-glamorised with a generous dollop of Morris's own hugely theatrical persona in the double female role of Dido/Sorceress."

DAVID DOUGIL The Sunday Times 1993

"It would be impossible to make too much of what Mark Morris has done with 'Dido and Aeneas'... He has opened it up, making its beauty accessible through dynamic choreography performed by his Dance Group, one of the world's best dance companies."

JANICE BERMAN New York Newsday 1990

THE PLAYHOUSE

February 24 at 8.30pm

Black Tie Gala Opening

(complimentary refreshments)

All seats \$75 (\$65 Friends)

February 25 at 8.30pm

All seats \$10, allocation by ballot

February 26,27 at 2.00pm

February 27 at 6.30pm

\$55 (\$48 Friends), \$40, \$30, \$10

all this dido is a triumph of gesture

PATRICIA KENNEDY IN

DISTURBING THE DUST

World Premiere

Devised and directed by Ariette Taylor

"Maria's lovely memories fortify me like good grappa. It's medicinal. Squeeze the grapes under the dark-headed boy's lovely feet."



Disturbing the Dust looks at an old people's home. Alice is old. Once a ballerina, she looks back at an early career of fame, a retirement of oblivion. The present and the past, her own memories and the memories of others, combine in a blurred vision peopled by her younger self and by romanticised interpretations of those around her. But the future is persistent. She has to work harder and harder to keep it from penetrating the armour of her fantasies. The armour fails at last, but Alice's future is not what she feared.

Disturbing the Dust has been written for one of Australia's best-loved actresses, Patricia Kennedy, in a cast of nine; the atmospheric music is by David Chesworth (Chambermade's *Recital*); the text is by Ariette Taylor in collaboration with the gifted young Melbourne playwright Luke Devenish; Hugh Colman designs.

SCOTT THEATRE

Previews:

February 25 at 7.30pm
All seats \$10, allocation by ballot

February 26 at 7.30pm

February 27 at 6.00pm

\$29 (\$24 Friends), \$10

March 1,4,5,7,8,9 at 7.30pm

March 2 at 2.30pm (S*)

March 9 at 11.00am (S*)

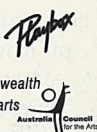
\$33 (\$28 Friends), \$10

Duration: 2 hrs (no interval)

*Student audiences in attendance.

Commissioned by the 1994 Adelaide Festival, co-produced with Playbox.

This project has been assisted by the Commonwealth Government through the Australia Council, its arts funding and advisory body.



MON	TUE	WED	THUR	FRI	SAT	SUN
				25	26	27
	1	2		4	5	

Ariette Taylor's productions (*Filthy Children* for Adelaide in 1979-80; *Four Little Girls* for Melbourne's Handspan Company; *Sabat Jesus* for Playbox at the 1990 Melbourne Festival) have a unique character: humane, collaborative, theatrical. This, the latest in that extraordinary series, has been commissioned by the 1994 Adelaide Festival and produced (also as the opening show of their 1994 season) by Melbourne's Playbox.



DOPPIO TEATRO:

FILLING THE SILENCE

Lucia Mastrantone and Linsey Pollak
Directed by Teresa Crea

A dream-like exploration in music and words of the join between sound and silence.

Timeless and time-travelling, from peasant Neapolitan village to high-tech city. Past and present, present and future, colliding, attracting, repelling.

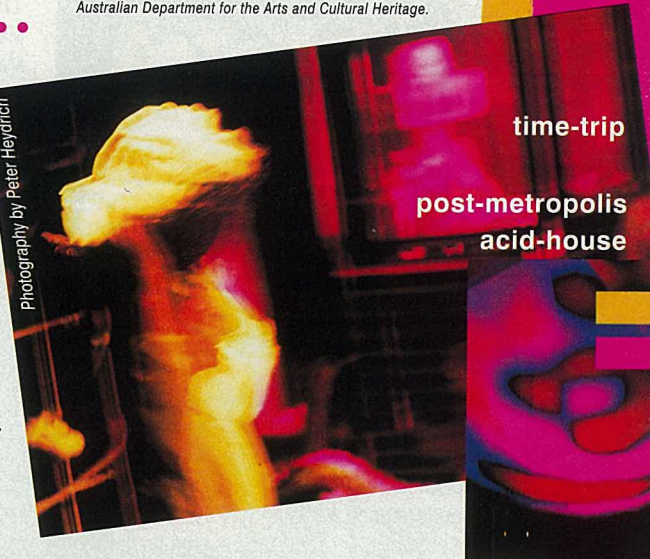
A re-worked version of the captivating evening commissioned by the 1993 Brisbane International Music Festival from Adelaide's remarkable bilingual Australian-Italian theatre company. Performed by Lucia Mastrantone; and composer-musician Linsey Pollak with a spectrum of sounds drawn from everyday life and from his own range of known and invented musical instruments.

"(Lucia Mastrantone) makes Filling the Silence a joy to watch. Her transformation from an Italian peasant unearthing the music and magic in the somewhat mundane routine of clothes washing, to a high-tech post-Metropolis acid-house dance-floor diva is at once frightening, amusing, thrilling and touching."

RICHARD WALLER *Courier Mail* Brisbane 1993

"A resonant collage of mime, spectacle, vocalising and instrumentation, this compact but extraordinary performance... with Lucia Mastrantone's fabulous vocal skills interacting with Linsey Pollak's recorded sound textures and live performance on a range of folk instruments... (is) an integrated spectacle where music, mime, and image collaborate in a dialogue between contemporary civilisation and its fractured, mechanised soundscapes. It is a time-trip that stretches human potential."

Photography by Peter Heydich



time-trip

post-metropolis
acid-house

TANDANYA

Preview:

February 24 at 8.30pm

\$18/\$15 Friends, \$10

February 25 at 8.30pm

All seats \$10, allocation by ballot

February 26, March 3,13 at 4.00pm

February 27, March 1,7,10 at 6.00pm

February 28, March 4,5,11 at 8.30pm

March 9 at 1.00pm (S*) March 12 at 2.00pm

\$18 (\$15 Friends), \$10

Duration: 1 hr 10 mins (no interval)

*Student audiences in attendance.

Originally commissioned by the 1993 Brisbane International Music Festival. Doppio Teatro is assisted by the Commonwealth Government through the Australia Council & the South Australian Department for the Arts and Cultural Heritage.

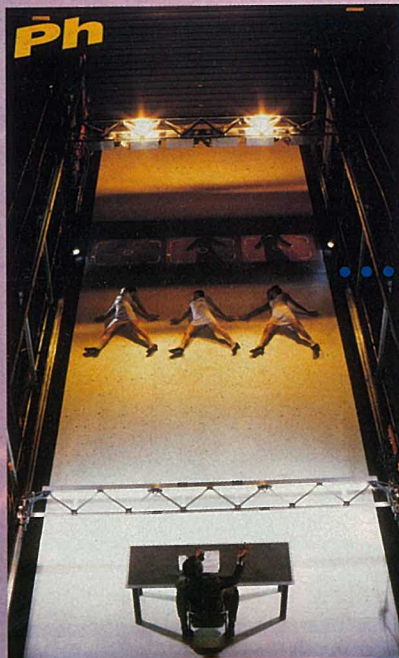


MON	TUE	WED	THUR	FRI	SAT	SUN
			24	25	26	27
28	1		3	4	5	

DUMB TYPE: S/N

WORLD PREMIERE

They're an avant-garde art collective; a hi-tech experimental construction team; composers of music and computer programs; they're from Kyoto, ancient capital of Japan; artists who work in paint as well as technology; they're Japan's most magnetic (and celebrated) experimental live-performance group; and they produce, about every two years, some of the most startlingly beautiful and provocative performance-installations in the world.



As highlight of the Japanese visual art exhibition *Zones of Love*, which toured Australia in 1992, Dumb Type gave just five packed-out performances of *Ph* (their last performance work) at Sydney's Museum of Contemporary Art; they became an instant and irresistible *cause célèbre*.

In Adelaide Dumb Type will celebrate the tenth anniversary of their existence with the world premiere of their next creation, entitled *S/N*.

"Everything about this stunning piece has echoes in our daily lives."

MARY BRENNAN *Glasgow Herald* 1991

"Dumb Type are a wonderful reminder that Japan has more to offer than Karaoke, raw fish and microchips."

EMMA BURNS *Gairrhydd Cardiff* 1991

"...one of the least cosy productions I have ever witnessed, not because it lacks drama or fun, far from it, but because it does not build and diminish like a 'drama'. Rather it is a series of seemingly random but nevertheless carefully co-ordinated, contrived and designed events that the audience must observe (almost like spies or voyeurs), co-ordinate, assimilate and categorise almost at once."

"There is also a constant sinister undertone throughout the work which seems to ask: Just what is the intention behind these forms and systems of control?"

WILLIAM SHOUBRIDGE *The Australian Sydney* 1992

THE SPACE

March 8-11 at 8.15pm

March 12 at 2.30pm

March 13 at 6.00pm

\$33 (\$28 Friends), \$10

Duration: 65 mins (no interval)

S/N premiere is made possible by The SAISON Foundation, Wacoal Art Center.

Australian Tour supported by the Japan World Exposition Commemorative Fund.

MON	TUE	WED	THUR	FRI	SAT	SUN
	8	9	10	11	12	13

RADIO NATIONAL'S FESTIVAL FORUM

Festive argument every weekday noon at the Festival Centre

The Festival's leading figures (above all, the performing artists, writers and composers) discuss aspects of their craft, of the Festival program, or other topical matters. These lunch-hour debates will be chaired by Radio National personalities.

Full information on speakers and mediators will be available a month before the Festival.

FESTIVAL THEATRE FOYER

Feb 28-Mar 4

Mar 7-11 at noon

Free Admission



MON	TUE	WED	THUR	FRI	SAT	SUN
28	1	2	3	4		
7	8	9	10	11		

LATE NIGHT VARIETY

Late-night Festival variety-shows

A calculated foray into the unknowable

When performers let their hair down a bit; and audiences have rare surprises: late on Fridays and Saturdays only - and no-one knows till the day what's on the bill...

Artists from the Festival's program (and one or two surprise guests) bring the short works they keep for parties, informally to the Playhouse stage, according to the whim of the day. Sometimes the most extraordinary events come in this sort of unpredictable package.

THE PLAYHOUSE

Feb 26, Mar 4, 5, 11, 12 at 10.30pm

\$15 (\$10 seats also available)

No advance booking.

Ticket sales at the door

MON	TUE	WED	THUR	FRI	SAT	SUN
					26	
				4	5	
				11	12	

FESTIVAL VIDEO

Video-art and Art-on-video

Every day in the Festival Theatre foyer. A dozen monitors scattered around the Festival Theatre's huge foyer. Each separately programmed with a mixture of the latest video-art, reportage of companies and solo artists from the past and present of the Adelaide Festival, and other examples of art (visual and performing) on video. Curated by student Project Teams of Flinders University Drama Department under the direction of Martin Mhando.

FESTIVAL THEATRE FOYER

Feb 22-Mar 13

Free Admission

(No public access during Festival Theatre performances)

MON	TUE	WED	THUR	FRI	SAT	SUN
	22	23	24	25	26	27
28	1	2	3	4	5	6
7	8	9	10	11	12	13



co-ordinate
assimilate
rise

**RUDOLPH VALENTINO IN
THE FOUR HORSEMEN OF
THE APOCALYPSE**

The world's greatest lover in a newly-reconstructed and tinted print of the 1921 silent film that made his name.



new carl davis score

Music composed by Carl Davis with Adelaide's orchestra live in the Festival Theatre pit

Adelaide Symphony Orchestra conducted by David Porcelijn

For just two Festival re-creations of a '20s Hollywood premiere, and for the first time in 70 years in Adelaide, an orchestra (the full strength of the Adelaide Symphony, conducted by music director David Porcelijn) will be in the pit to bring the magic of the silent era to life again - for silent films were never silent! There was always music; and in the major cinemas an orchestra!

For these gala occasions the doyen of film-composers, Carl Davis (*Napoleon*, *Ben Hur*, *Greed*, etc), has created another masterly new score. Those who have seen only the usual battered and grainy prints of silent-era films, with poor superimposed soundtracks, can have no idea of the impact these magnificent works can have under their original conditions.

Commissioned as the first of the Channel Four Silents, *Four Horsemen* has been restored by renowned British film-historians Kevin Brownlow and David Gill, closer to its original form than any time since its 1921 premiere. The restored version was first seen at the 1992 London Film Festival.

Rex Ingram's great picture was one of the most commercially successful of all silent movies. Its box-office gross of \$4,500,000 significantly exceeded *Ben Hur* (\$4 million) and *Birth of a Nation* (\$3.5 million). Its famous tango scene with its overt eroticism brought Valentino instant world stardom.



the superpicture

Set in Buenos Aires and Paris around the outbreak of the First World War, the film follows the playboy son of an Argentine cattle-baron and his passionate affair in Paris with a married woman: lionised at Paris's Tango Palace, he is brought face to face with the horror and futility of war. Made in the aftermath of World War I, *Four Horsemen* was sometimes accused of pro-war jingoism; but others have seen it as the first of a new kind of war film, a plea for peace, coloured by the war experiences of its makers. There is certainly glory - but not of war - in the famous final sequences, as war graves stretching far to the horizon meld into the billowing clouds over which the *Four Horsemen* gallop into eternity.

"In *The Four Horsemen of the Apocalypse* Rex Ingram has given Metro and the world the superpicture, a masterpiece of motography."

Variety 1921

"In many senses, *The Four Horsemen of the Apocalypse* was the first 'modern' film - a gripping narrative supported by every branch of the craft. Those who saw the film when it first appeared never forgot it: they were amazed by the battle scenes, the four horsemen riding out of the storm clouds, the sea of crosses covering the landscape at the end. But what astonished audiences above all was Rudolph Valentino.

"...Carl Davis has written a magnificent score for full orchestra."

The Guardian 1992

Dir Rex Ingram *Scen* June Mathis based on the novel by Vicente Blasco-Ibanez *Photog* John F Seitz *Ed* Grant Whytock, June Mathis *Cast* Rudolph Valentino, Alice Terry, Nigel de Brulier, Alan Hale, Jean Hersholt, Pomeroy Cannon, Wallace Beery. Metro 1921. 132 mins.

FESTIVAL THEATRE

March 1,7 at 7.30pm

\$25 (\$21 Friends), \$10

Duration: 2 hrs 30 mins (including interval)

Film restoration by Photoplay Productions in association with Turner Entertainment Company and Channel Four, London. Contribution to the restoration from Champagne Piper-Heidsieck Classic Film Collection. Carl Davis score commissioned by Channel Four, London. Publisher's permission from Faber Music Ltd., on behalf of Threefold Music.

MON TUE WED THUR FRI SAT SUN



Artistic Director: William Forsythe
First time in Australia: two different programs



For the first time in Australia - and only at the Adelaide Festival - the world's most sought-after ballet company. One of the electrifying theatrical personalities of our time, American choreographer William Forsythe's revolutionary genius has made him and his 40-dancer company the object of adoration to theatre-sharp audiences throughout Europe and America.

Young audiences in particular have discovered that with Forsythe choreography can be as exciting as a pop-concert. His dances live on the

lip of danger, pushing form and vocabulary to the edge of their lives. Dance, for Forsythe, is a merging of many elements: lighting and sound (speech as well as music) are as important as the dancers themselves.

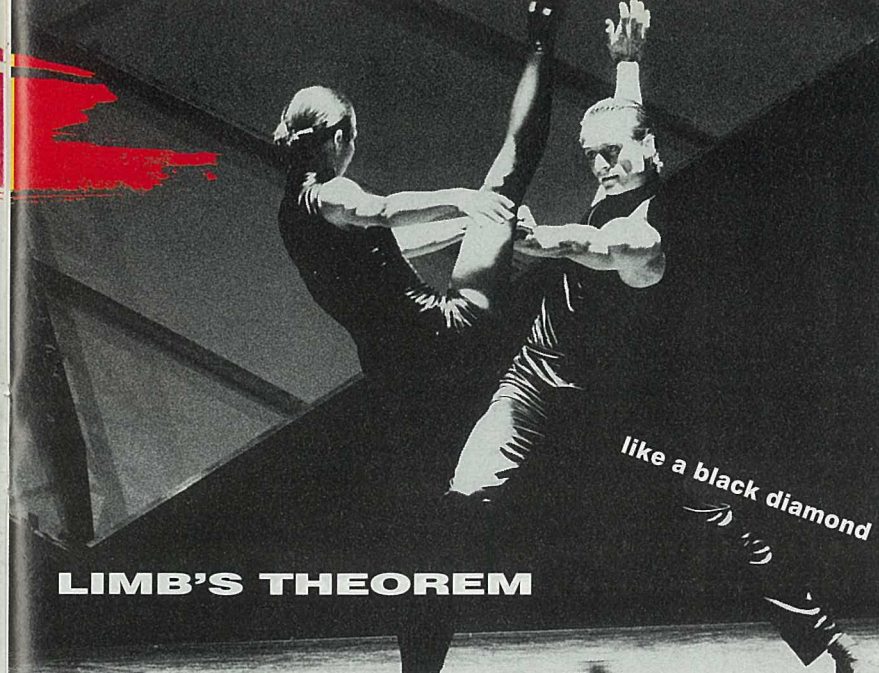
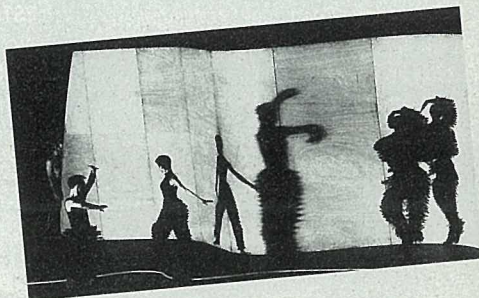
William Forsythe became Artistic Director of the Frankfurt Ballet in 1984, after an early career that included five years as a member of John Cranko's Stuttgart Ballet. His Frankfurt company has been in residence since 1989 jointly at Paris's Châtelet Théâtre and Frankfurt's Opera House.

"Forsythe has caused a furore in Europe where he is certainly the most discussed creative figure of our time. Original, audacious, he offers us an expanding choreographic universe which realigns classicism and the avant garde, redefining the frontiers of ballet and casting them gloriously onto the doorstep of the 21st century. Forsythe is a stage genius who presses to the limit his dancers' technique. He is his own costume and lighting designer, integral aspects of his concepts as a choreographer, always closely linked to his chosen composer Thom Willems."

Canadian Press 1992

"With the icy intensity that is part of his charm, 'Billy' has enchanted the die-hards of modern dance no less than those of classical ballet. Has 'post-Balanchine' at last begun?"

Liberation Paris 1991



Choreography: William Forsythe
 Music: Thom Willems
 Stage Design: Michael Simon
 Costumes: Ferial Simon
 Lighting: William Forsythe, Michael Simon

The first of Frankfurt Ballet's two programs introduces one of William Forsythe's recent full-length works. The short second section (*Enemy in the Figure*) was seen in Adelaide in 1992 in a performance by Australian Dance Theatre. Its vibrant rock-style original music was created by synthesiser on electronic tape by Forsythe's habitual collaborator, the Dutch composer Thom Willems. *Limb's Theorem* is in three parts; it lasts 2 hours.

FESTIVAL THEATRE

Limb's Theorem
 February 25 at 8.00pm
All seats \$10, allocation by ballot
 February 26 at 8.00pm
 February 27 at 3.00pm
 February 28 at 7.00pm
\$50 (\$44 Friends), \$40, \$25, \$10

Duration: 2 hrs (including 2 intervals)

"Limb's Theorem shines like a black diamond in Forsythe's oeuvre."

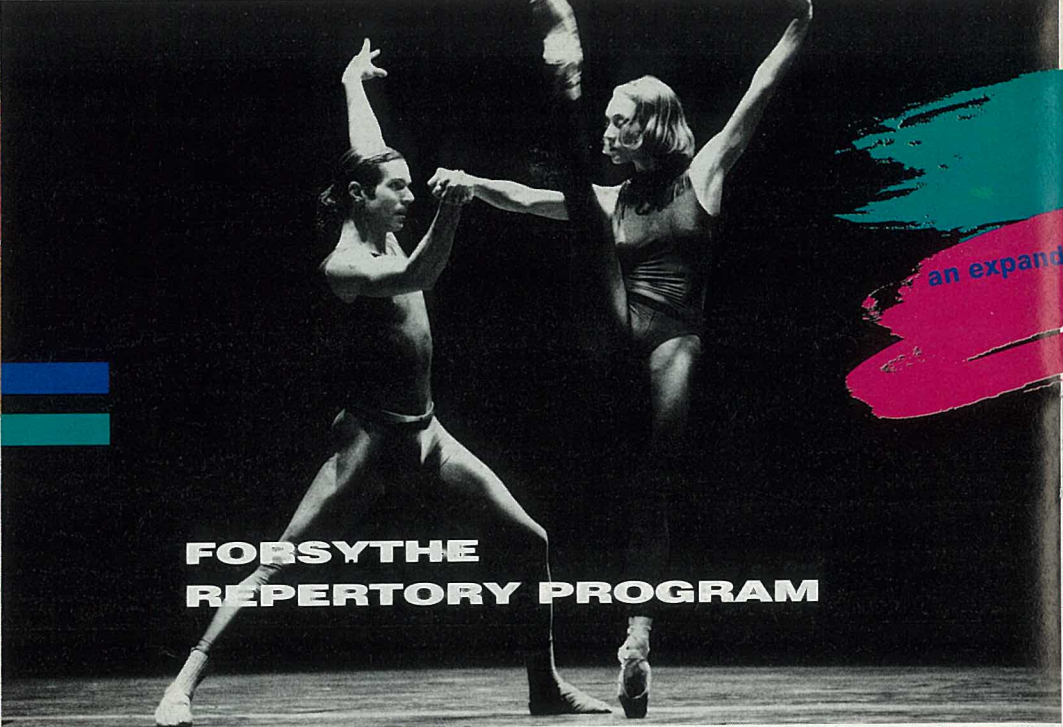
S DE N Le Monde Paris 1991

"Limb's Theorem to Thom Willem's 'noise'-music (this time seasoned with folk elements and some Stravinskian edges)...with lighting dramatically created from top to bottom and left to right by Forsythe himself, is based on thoughts about ways of seeing, and ways of retaining what you see, by the philosopher Ludwig Wittgenstein, and on the beliefs of the architect Aldo Rossi on the fragmentary nature of experience."

"Forsythe likes this kind of subject and here he responds with the force of an explosion: absolute black and white, absolute precision in the positioning of wholly architectonic stage elements, a shattering of performing area and body-lines more radical even than before; a feeling of immense force, in the struggle for space against the very senses which reveal it to us, against the very symbols by which we recognise place, time and energy... With growing emotion we watch intellectualism being submerged under the superb quality of the dance itself."

ELISA VACCARINO Ballet 2000 Germany 1990

MON	TUE	WED	THUR	FRI	SAT	SUN
				25	26	27
28						



FORSYTHE REPERTORY PROGRAM

Choreography, Text, Design, & Lighting: William Forsythe

Artifact II

Music: J S Bach: Chaconne in d minor, for solo violin Nathan Milstein, *violin*

The Vile Parody of Address

Music: J S Bach: Fugue No.22 in b flat minor, *The Well-Tempered Clavier*, Bk.1 Glenn Gould, *piano*

In the Middle, Somewhat Elevated

Music: Thom Willems

Like all great innovators Forsythe arouses strong reactions: for many he is the source of a uniquely contemporary theatricality of spine-tingling force. Half the world's ballet dancers and critics think him the supreme modern master, transcending the traditional boundaries of ballet as Balanchine and Cranko did before him, older, conservative critics have found his transformations a gross transgression of received truth ("An aerobics class in hell" said Clement Crisp in London!). Australia can now decide for itself.

This second program presents Forsythe in several guises: *Artifact II* is the middle section of the full-length *Artifact*, the work

revealed his revolutionary mixture of theatre and dance, founded on the deepest understanding of classical dance, that has become Frankfurt's hallmark.

Vile Parody is from 1988. As with several Forsythe ballets its casting and form change from performance to performance. Its use of a live voice-over merging with the music (Glenn Gould's Bach), is a favourite Forsythe effect.

In the Middle was originally created for the Paris Opera Ballet in 1987; characteristically, Forsythe reshaped it as part of what became his most classical evening-length work *Impressing the Czar*.

FESTIVAL THEATRE

Forsythe Repertory Program

March 3,4,5 at 8.00pm

March 6 at 3.00pm

\$50 (\$44 Friends), \$40, \$25, \$10

Duration: 1 hr 40 mins (including interval)

FRANKFURT BALLET

an expanding choreographic universe

(Artifact II) "Simply as choreography it is a masterpiece, but it is the most complete theatrical experience too. As so often with Forsythe, the ballet is a comment on the medium of ballet itself."

LUUK UTRECHT *Volkskrant* 1987

(Artifact II) "If we are rightly informed, there are still a few places for the second performance of *Artifact*... However little fondness you have for dance – classical or modern – don't wait a single second longer: you'll find there one of the most beautiful visions of choreography which it has ever been our good fortune to experience."

GERARD GOUTIERRE *La Voix du Nord* Lille 1993

(In the Middle) "...the first of Forsythe's ballets to win universal acclaim, and acknowledged by its creator as 'Balanchine-hard' insofar as it extends Balanchine's life's work, itself building on Petipa, to free itself from the classical tradition. Classical dance is here subjected to non-stop analysis..."

MICHEL BRADEAU *Le Monde* 1993

(In the Middle) "...this wonderful piece...one is enraptured by the charm of the music which both softens and disturbs (Thom Willems, of course) and by these dancers as beautiful as gods and with apparently god-given, inexhaustible energy."

AH *Le Quotidien de Paris* 1993

(In the Middle) "...one of the richest, weirdest, fastest, loveliest, funniest ballets in recent memory."

JANICE BERMAN *New York Newsday* 1989

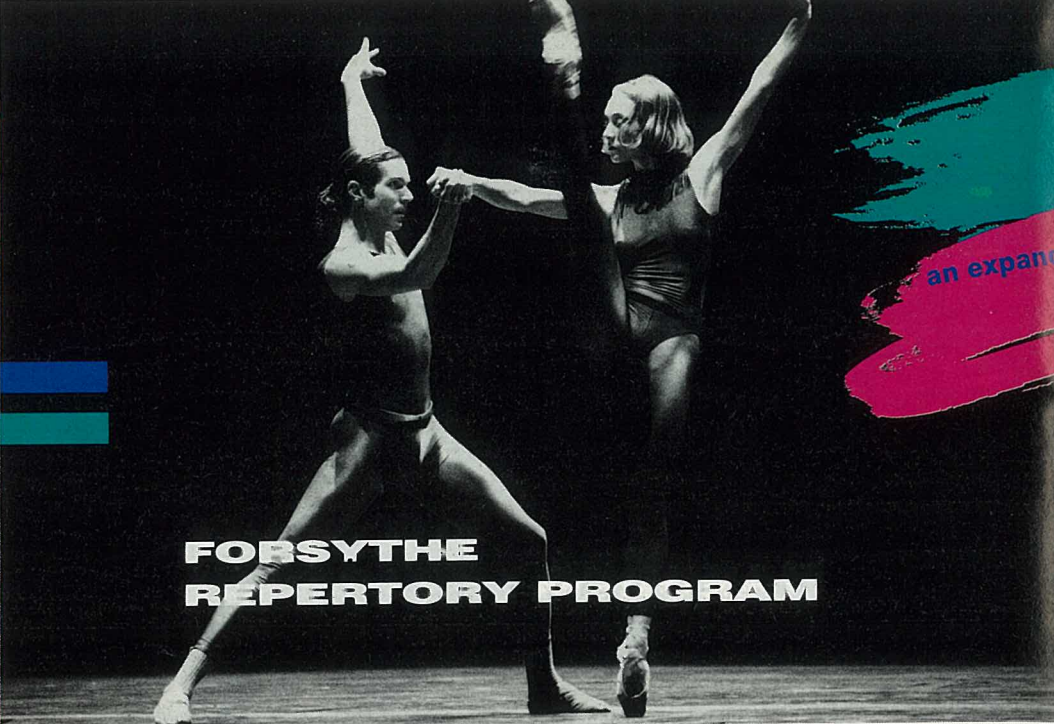
(Vile Parody) "Repetition is death for the choreographer, and he's given his dance its feeling of an ephemeral jest...let us content ourselves with saying that we long to see it again, and as soon as possible. But it will never be the same thing that one sees, true to the Frankfurt choreographer's rules!"

DOMINIQUE FRETARD *Le Monde* Paris 1991

(Vile Parody) "The words, only partially audible, form a hypnotic counterpoint to the meditative music, the mime, and the slow, fluid dance that works constantly between *en dehors* and *en dedans* positions. Flawlessly danced..."

ROSLYN SULCAS *Dance & Dancers* 1991

MON	TUE	WED	THUR	FRI	SAT	SUN
			3	4	5	6



FORSYTHE REPERTORY PROGRAM

Choreography, Text, Design, & Lighting: William Forsythe

Artifact II

Music: J S Bach: Chaconne in d minor, for solo violin Nathan Milstein, *violin*

The Vile Parody of Address

Music: J S Bach: Fugue No.22 in b flat minor, *The Well-Tempered Clavier*, Bk.1 Glenn Gould, *piano*

In the Middle, Somewhat Elevated

Music: Thom Willems

Like all great innovators Forsythe arouses strong reactions: for many he is the source of a uniquely contemporary theatricality of spine-tingling force. Half the world's ballet dancers and critics think him the supreme modern master, transcending the traditional boundaries of ballet as Balanchine and Cranko did before him, older, conservative critics have found his transformations a gross transgression of received truth ("An aerobics class in hell" said Clement Crisp in London!). Australia can now decide for itself.

This second program presents Forsythe in several guises: *Artifact II* is the middle section of the full-length *Artifact*, the work

revealed his revolutionary mixture of theatre and dance, founded on the deepest understanding of classical dance, that has become Frankfurt's hallmark.

Vile Parody is from 1988. As with several Forsythe ballets its casting and form change from performance to performance. Its use of a live voice-over merging with the music (Glenn Gould's Bach), is a favourite Forsythe effect.

In the Middle was originally created for the Paris Opera Ballet in 1987; characteristically, Forsythe reshaped it as part of what became his most classical evening-length work *Impressing the Czar*.

FESTIVAL THEATRE

Forsythe Repertory Program

March 3,4,5 at 8.00pm

March 6 at 3.00pm

\$50 (\$44 Friends), \$40, \$25, \$10

Duration: 1 hr 40 mins (including interval)

FRANKFURT BALLET

an expanding choreographic universe

(Artifact II) "Simply as choreography it is a masterpiece, but it is the most complete theatrical experience too. As so often with Forsythe, the ballet is a comment on the medium of ballet itself."

LUUK UTRECHT *Volkscrant* 1987

(Artifact II) "If we are rightly informed, there are still a few places for the second performance of *Artifact*... However little fondness you have for dance – classical or modern – don't wait a single second longer: you'll find there one of the most beautiful visions of choreography which it has ever been our good fortune to experience."

GERARD GOUTIERRE *La Voix du Nord* Lille 1993

(In the Middle) "...the first of Forsythe's ballets to win universal acclaim, and acknowledged by its creator as 'Balanchine-hard' insofar as it extends Balanchine's life's work, itself building on Petipa, to free itself from the classical tradition. Classical dance is here subjected to non-stop analysis..."

MICHEL BRADEAU *Le Monde* 1993

(In the Middle) "...this wonderful piece...one is enraptured by the charm of the music which both softens and disturbs (Thom Willems, of course) and by these dancers as beautiful as gods and with apparently god-given, inexhaustible energy."

AH *Le Quotidien de Paris* 1993

(In the Middle) "...one of the richest, weirdest, fastest, loveliest, funniest ballets in recent memory."

JANICE BERMAN *New York Newsday* 1989

(Vile Parody) "Repetition is death for the choreographer, and he's given his dance its feeling of an ephemeral jest...let us content ourselves with saying that we long to see it again, and as soon as possible. But it will never be the same thing that one sees, true to the Frankfurt choreographer's rules!"

DOMINIQUE FRETARD *Le Monde* Paris 1991

(Vile Parody) "The words, only partially audible, form a hypnotic counterpoint to the meditative music, the mime, and the slow, fluid dance that works constantly between en dehors and en dedans positions. Flawlessly danced..."

ROSLYN SULCAS *Dance & Dancers* 1991

MON	TUE	WED	THUR	FRI	SAT	SUN
			3	4	5	6

SYDNEY THEATRE COMPANY

FURIOUS

Written & directed by Michael Gow

with Nicholas Eadie, Tamblyn Lord, Andrea Moor, Rachel Szalay, Kerry Walker
Designed by Stephen Curtis

A special revival for the Adelaide Festival of one of the most audacious Australian plays of recent times.

Michael Gow (*Away; On Top of the World*), the most important and successful of the young generation of Australian playwrights, directed the play's original production in the 1991 Sydney Theatre Company subscription season. They are re-mounting the work with many of the original cast for this Festival.

This is challenging theatre of ferocious intensity, "outrageous, immoderate and uninhibited, full of fire and fury, both startling and shocking" as *Bulletin* critic Brian Hoad wrote of this production when it first opened in November 1991.

"On the surface it is a play about a playwright struggling with the corrupting forces of success, searching for something new to say and finding it amongst the darker corners of his family life. As the title of the play implies, Roland's search is full of frenzied, unrestrained and violent passion... Furious captures a relentless tale of fate, starkly told, unwinding with the inevitable precision of some infernal machine, regardless of conventions."

BRIAN HOAD *The Bulletin* 1991

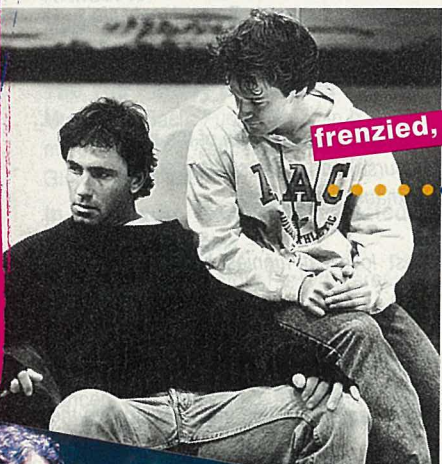
"It is almost as if Michael Gow gouged out the word "furious" from a dictionary page and hurled it onto the stage. There it splinters into angry fragments, its various meanings writhing medusa-like out of the shattered carcass."

ANGELA BENNIE *Sydney Morning Herald* 1991

"...aligns complex, abstract ideas with an unflinching sense of the intangible and the dramatic, in a way that overwhelmed me."

ROSEMARY NEIL *The Australian* 1991

frenzied, unrestrained and violent passion



THE SPACE

February 25 at 8.15pm
All seats \$10, allocation by ballot

Preview:

February 24 at 8.15pm
\$29 (\$24 Friends), \$10
February 26, March 3 at 2.30pm & 8.15pm
March 1,2 at 8.15pm
March 4 at 6.00pm
\$33 (\$28 Friends), \$10

Duration: 1 hr 30 mins (no interval)

Presented with assistance from Playing Australia and the Australia Council.



MON	TUE	WED	THUR	FRI	SAT	SUN
			24	25	26	
	1	2	3	4		

FROM JAPAN

TOMOE SHIZUNE & HAKUTOBO

in *Renyo* (Far from the Lotus)

They seem to be from another world: eight ghostly dancers; they are the most unusual of the followers of Butoh, Japan's remarkable contribution to contemporary movement-theatre. There is nothing like it in Western drama or dance.

Hakutobo's mesmerising movements are rooted deep in primitive instinct. As if this were a primal ritual, conjured up through an elaborate and refined interplay of music, lights, and the butoh motions of the dancers' bodies.

Renyo concerns a *jizo* or folk spirit, born from the lives of the common people (unlike temple-born spirits), a domestic sort of god, protector of children and old people.

"Butoh, the dominant experimental dance style from Japan, has generally been distinguished by its slow-moving performers and a sense of devastation... Yet in (Renyo) the dancers were not afraid to scoot around the stage at a fast clip, and there was not a hint of cataclysm in the wings... (it) was certainly Butoh with a startling difference."

"The intimate atmosphere was remote from the flashy theatricality with which Butoh was introduced to (the West) a decade ago by groups like Dai Rakuda Kan and Sankai Juku... Hakutobo nonetheless exhibits the admirable and extreme muscular control special to Butoh... a body or a face is strikingly transformed, an outer image of a spiritual change... ecstatic expression with great nuance... a transformation scene of astonishing intensity."

ANNA KISSELGOFF *New York Times* 1992

UNION HALL

February 25 at 8.00pm
All seats \$10, allocation by ballot
February 28, March 1,3,4 at 8.00pm
February 26, March 2 at 6.00pm
March 1 at 1.00pm (S*)
March 5 at 5.00pm & 8.30pm

\$33 (\$28 Friends), \$10

Duration: 1 hr 20 mins (no interval)

*Student audiences in attendance.

Presented with assistance from The Japan Foundation.

MON	TUE	WED	THUR	FRI	SAT	SUN
				25	26	
28	1	2	3	4	5	



astounding intensity

LUNCHTIME MUSIC IN THE PLAYHOUSE

Each weekday, short concerts
in the Festival Centre's comfortable 500-seat Playhouse Theatre

INDONESIAN MUSIC WEEK

Some of the most fascinating, elating and accessible of the world's music will be heard over the Festival's first week, either outside under the Open Roof, or in this mid-day series in the Festival Centre's intimate-scale Playhouse Theatre.

For 55 minutes each lunchtime a variety of musicians will reveal their extraordinary virtuosity, enchanting melodiousness, rhythmic zest, that have made converts of their non-Asian hearers since their several musics started.

THE PLAYHOUSE

Monday 28 at 1.00pm

**Gamelan from Surakarta (Solo):
Anom Suroto Wayang Kulit company**

Tuesday 1 at 1.00pm

**Batak musicians from Medan
(North Sumatra)**

Wednesday 2 at 1.00pm

**Sundanese Gamelan from Bandung
(West Java)**

Thursday 3 at 1.00pm

**Batak musicians from Medan
(North Sumatra)**

Friday 4 at 1.00pm

**Tembang Sunda musicians
from West Java**

All seats \$10

Presented with assistance from Garuda Airlines and the Indonesian Ministries of Culture and Tourism.

MON	TUE	WED	THUR	FRI	SAT	SUN
28	1	2	3	4		6
7	8	9	10	11		



THE AUSTRALIAN STRING QUARTET:

HAYDN OPUS20 & AUSTRALIA NOW Introduced by Roger Covell.

Parallel voyages of discovery. Each day a recent Australian string quartet in the presence of its composer; each day one from the set of six that began it all: Haydn's *Opus 20* of 1774, the first true string quartets, in the probable order of their composition. Played by Adelaide's Australian String Quartet, foremost of Australia's quartets.

THE PLAYHOUSE

Sunday 6 at noon

**Nigel BUTTERLEY Quartet No3
HAYDN Op20no5**

Monday 7 at 1.00pm

**Peter SCULTHORPE Quartet No6
HAYDN Op20no6**

Tuesday 8 at 1.00pm

**Larry SITSKY Quartet No3*
HAYDN Op20no2**

Wednesday 9 at 1.00pm

**Richard MILLS Quartet No1
HAYDN Op20no3**

Thursday 10 at 1.00pm

**Carl VINE Quartet No2
HAYDN Op20no4**

Friday 11 at 1.00pm

Malcolm WILLIAMSON Quartet No3
HAYDN Op20no1**

* = First performance

** = Australian premiere

All seats \$10

**Series Ticket - All six concerts
for \$50**

Duration: 55 mins (no interval)

Presented with assistance from the Australia Council.

More new Australian music in the Two World's Music, Japan-Australia Music Festival in the same period.



MY MATHEMATICS

WITH ROSE ENGLISH

and Ian Hill

in the Circus Tent

The only-surviving members of a once-celebrated circus troupe: Rosita Clavel and her stallion.

Those who have thought it high time for a change in the *avant garde* may find an answer in Rosita and her steed, the handsomest addition to a fast-multiplying range of Festival performers. London's *City Limits* called Rose English "the funniest, most original female entertainer in Britain." *Punch* believes her "the child of an unholy alliance between Ruth Draper and Quentin Crisp."

"...it's a delight. Like Dietrich, Ms English dolls herself up in figure-hugging silver lame and then guys her own image."

MICHAEL ARDITI *Evening Standard* 1993

"Ms English achieves what Hollywood stars are advised never even to try: she acts with an animal and more or less comes out on top, though even she admits that it is sometimes touch and go. Ms English is a brilliant tease. That is how her act works. She comes across as an educated Gypsy Rose Lee. ...Miss English has achieved the ultimate in strip-tease: teasing without stripping."

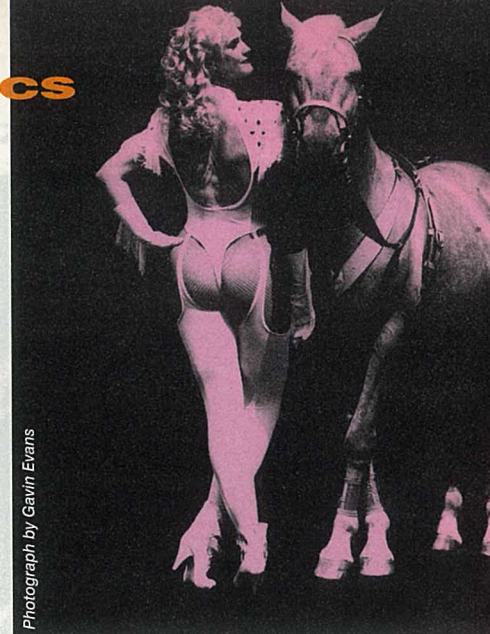
MALCOLM RUTHERFORD *Financial Times* 1993

"You wouldn't want to see shows like this too often... But as totally redundant, foolish evenings go, it was great."

The Observer 1993

"Accompanied only by a solitary accordionist she systematically deconstructs her own show as she goes along".

CLARE BAYLEY *The Guardian* 1993



Photograph by Gavin Evans

"It is time now for the most radical *avant-garde* to move on - which is why Rose English is one of the most subversive, eloquent and entertaining artists working in this country today. ...she is breathstoppingly glamorous, with perhaps just a touch of pathos. That dress is the stuff of our dreams; her long red gloves and sequined shoes are reminiscent of both the circus and Hollywood. It is in this disguise that Ms English, once described as a stand-up philosopher, addresses the themes of the evening. Is zero a number? What is beauty? What does the gap between bafflement and understanding, tragedy and joy, add up to?"

DEBORAH LEVY *New Statesman and Nation* 1992

CIRCUS TENT, MEMORIAL DRIVE

March 3,5 at 9.30pm

March 7-12 at 8.30pm

\$25 (\$21 Friends), \$10

Duration: 1 hr 35 mins (including interval)

Presented with assistance from the British Council.

Commissioned by Cultural Industry Limited in association with the South Bank Centre, London & Lincoln Center, New York.



MON	TUE	WED	THUR	FRI	SAT	SUN
			3		5	

Is zero a number

MARK MORRIS DANCE GROUP

RECENT WORKS



the most musical choreographer alive

Choreography by Mark Morris

with
Lorraine Hunt *mezzo-soprano*
Linda Dowdell *piano*
Tommie Andersson *lute*
Richard Tognetti *violin*
& members of
the Australian Chamber Orchestra
male voices of
the Adelaide Chamber Singers
(Chorus Master: Carl Crossin)

The latest creations of one of the master-choreographers of our time! Four shorter works, all with live music (as always with Morris). And a chance to view Morris's dancers as the superb group they are, in wonderfully varied recent works.

A Spell

Music: John Wilson (1595-1674):
lute songs

Bedtime

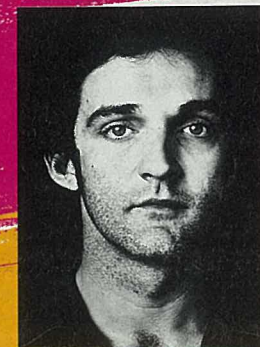
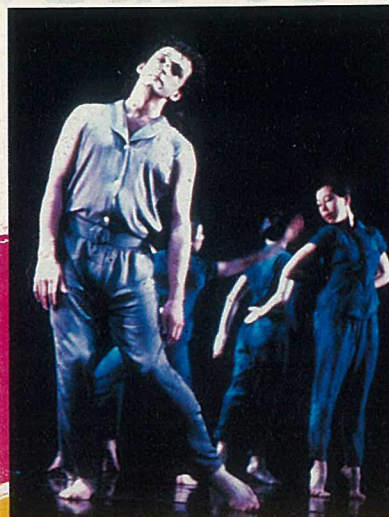
Music: Franz Schubert (1797-1828):
songs: *Wiegenlied*; *Ständchen*; *Erkönig*

Mosaic and United

Music: Henry Cowell (1897-1965):
String Quartets No.3 *Mosaic* and No.4 *United*

Grand Duo

Music: Lou Harrison (b.1917):
Grand Duo for Violin & Piano



The music is as choice as it is varied: from the original version of "Where the bee sucks, there suck I", written by a musician-member of Shakespeare's Globe company; or Schubert's lovely *Ständchen* for soprano and male voice choir; to Lou Harrison's splendid work of 1988 for violin & piano. And all performed by musicians of the highest distinction, paralleling the remarkable dancing on stage.

"Grand Duo is the most thrilling new dance I have seen for many a long month. It is, I believe, the greatest thing that Morris has made since the 1989 *Dido and Aeneas*; and, like that and other works of his, a masterpiece. Every praise to the dancers, who are the committed embodiment of Morris's grand design. Because of them, liking his dances is the easiest thing in the world. They make you fall in love again with dancing, dancing to music, dancing as instinct and life force..."

"Morris is the most musical choreographer alive, and he is like Balanchine in that he puts on shows where, if you don't enjoy what you see, you can just close your eyes and listen to the music..."

"You watch Morris's dances, and finally - though everything about his work is accessible - you are encompassed by mystery. How does he make his modern visions so musically satisfying? How does he make his men and women, with their different builds and colours and hairstyles, into an utterly harmonious view of the world? How does he catch an audience so frequently between laughter and seriousness, between bright and dark emotion? The mystery, and the pleasure, grows with every performance of his work I see."

ALASTAIR MACAULAY *Financial Times* Edinburgh Festival 1993

THE PLAYHOUSE

Recent Works

March 2 at 8.00pm
March 4 at 6.00pm
March 5,6 at 2.00pm

\$33 (\$28 Friends), \$22, \$10

Duration: 2 hrs (including 2 intervals)

MON	TUE	WED	THUR	FRI	SAT	SUN
		2		4	5	6

For two other Mark Morris productions see
L'Allegro, il Penseroso ed il Moderato on page 6

OPEN ROOF & AMPHITHEATRE A WORLD OF MUSIC AND DANCE



At ease on the grass, constant variety, an easy atmosphere

ASIAN-PACIFIC-AUSTRALIAN: THE OUTDOOR ARTS EVERY EVENING, AND ALL-DAY AT WEEKENDS



\$10 tickets admit to endless enchantment with music and dance from the hot areas (between the two Tropics) in Australia's time-zones, where emotion and cultural feeling are expressed in the open-air: as here, in a specially designed and built space – more roof than walls – where art and entertainment and ritual are inextricably intertwined...



AN UNPRECEDENTED TWO WEEK FESTIVAL OF MUSIC, DANCE & DRAMA FROM AUSTRALIA AND THE NATIONS OF OUR ASIAN PACIFIC TIME-ZONES

Full program & booking details will be published in January. Call 61-8-216 8660



OPEN ROOF & AMPHITHEATRE

Evening performances \$10
Sat-Sun afternoon \$10
Bookings open in January

Sponsored by **Telecom AUSTRALIA**
Proudly supported by **NWS 9 ADELAIDE**

Presented with the assistance of the Department of Foreign Affairs & Trade; the Government of the Republic of Indonesia through the Indonesian Embassy, Canberra and the Indonesian Ministries of Education & Culture, Foreign Affairs and Tourism & Telecommunications; The Japan Foundation; the Government of South Australia through the Economic Development Authority, Business-Asia Convention and the South Australian Tourist Commission.

MON	TUE	WED	THUR	FRI	SAT	SUN
				25	26	27
28	1	2	3	4	5	6
7	8	9	10	11	12	13

Special emphasis on the arts of Indonesia in the Festival's first week. But variety is a keynote throughout.

Among the exhilarating performers:

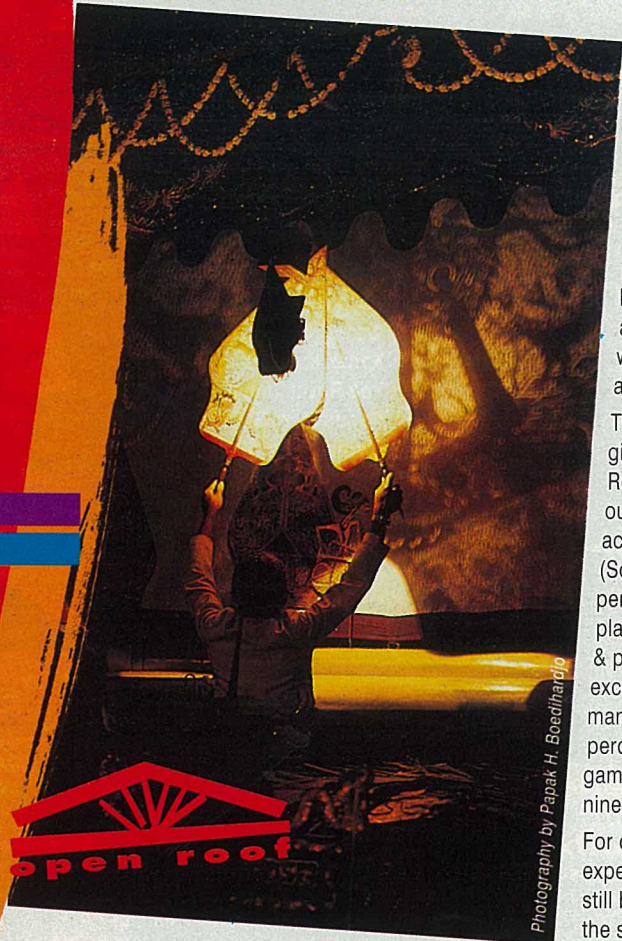
- Batak musicians from North Sumatra
- Bangarra Dance Theatre
- SamulNori drummers from Korea
- Kanak dancers from New Caledonia
- The Royal Thai Classical Dance Troupe
- Papua New Guinea's National Troupe
- Chrome and Stalker from among Australia's unique and extraordinary street theatre groups
- Anom Suroto, the greatest of *dalangs* from Indonesia with his fine gamelan orchestra
- Aboriginal dancers from northern and central Australia
- Cambodia National Dance Company
- Australia's Great Bowling Company
- Sundanese Gamelan from Bandung in West Java
- Didgeridoo-player Matthew Doyle with Australian-resident shakuhachi-virtuoso Riley Lee
- Dancers and musicians from Western Samoa and the Cook Islands
- Wayang Golek performances (three-dimensional puppets grown from the ancient *Wayang Kulit* traditions)
- Two all night *Wayang Kulit* performances.



IN THE OPEN ROOF WAYANG KULIT

TWO ALL-NIGHT PERFORMANCES WITH THE GREAT DALANG ANOM SUROTO

Two Saturday nights, under the Open Roof in Elder Park beside the Adelaide Festival Centre.



Photography by Papak H. Boedihartono

The Javanese shadow puppet-play, on themes from *Mahabharata* or *Ramayana*, is an event unlike any other.

The traditions on which it is based go back 2,000 years. Gradually it absorbed other elements, serious and light. For the performers the all-night performance is enormously taxing, but this highly-disciplined art creates a light-hearted atmosphere within which the audience talks, moves about, eats.

Two all-night performances will be given ending at dawn, under the Open Roof, with one of the great *dalangs* of our time, Anom Suroto, and a full accompanying gamelan from Surakarta (Solo). The *dalang* is the heart of the performance, a master story-teller who plays the shadow gods, clowns, kings & princesses onto a back-lit screen; with exceptional stamina he narrates, sings, manipulates the leather puppets, plays percussion instruments, and directs the gamelan, without break for eight or nine hours.

For devotees, Wayang Kulit is a unique experience, often made more enthralling still by watching from the "wrong side" of the screen - behind with the *dalang* rather than in front with the shadows. Either way, for those who have never witnessed this arcane, enthralling, arduous art, these two nights provide the rarest of opportunities.

A simultaneous account of the performance will be given in English by headphones.

THE OPEN ROOF ELDER PARK

February 26, March 5 at 9.00pm

\$30 (\$25 Friends), \$10

Presented with assistance from Garuda Airlines and the Indonesian Ministries of Culture & Tourism.

MON	TUE	WED	THUR	FRI	SAT	SUN
					26	
					5	

WILLIAM YANG: SADNESS

A monologue with slides



Few shows in Australia's theatre world have made so immediate or so moving an impact as this. Patterned partly after the monologues of Spalding Gray photographer William Yang's touching and low-key narrative accompanies his own projected photographs, merging his search for his Chinese forebears in Queensland with the record of his friends - some famous, some not - as they celebrate the humour, the pleasures and the ironies of life as well as the sadness of death.

"With Yang offering a gentle commentary, the often harrowing images of the dead and dying in Sydney are woven into those of the landscapes of North Queensland and the extraordinary multiracial members of his family who live there. Out of death emerges a new joy. A wonderful night in the theatre."

BRIAN HOAD *The Bulletin* 1992

"...an extraordinary work. Part slide show, part documentary, it does what the conventional theatre all too rarely does. It takes its audience on a private journey with its creator. Quietly, gently, and with a complete lack of artifice, Yang introduces his subjects. ...as it progresses, the apparently disconnected photographic images begin to form a whole. In the course of it we learn that Yang is gay, that he was reared 'in the western way', and that the Chinese side of his self was lost until he set about rediscovering it. 'Sadness' is an account of that double search for identity. It is both a celebration and a wake. For many of Yang's friends are now dead, many of them due to AIDS."

LEONARD RADIC *The Age* 1993

LECTURE THEATRE Institute Building

(cnr North Tce & Kintore Ave)

February 25 at 8.00pm

All seats \$10, allocation by ballot

February 27,28 at 6.00pm

March 2,10-12 at 8.00pm

March 3,8 at 2.30pm

March 5 at 5.00pm

\$20 (\$17 Friends), \$10

Duration: 2 hrs 20 mins (including interval)

Presented in association with Performing Lines



a private journey

TECHNILLUSIONS

FUTURE ENTERTAINMENT:

High Definition TV...New Technological developments...Virtual Reality technologies... Miniaturisation...3D computer graphics... telepresence...voice recognition... videophones... electronic theatre... real time video digitiser...laser holography... interactive graphics...

a future mind-play exhibition for all ages: the latest in tomorrow-is-here gadgetry

Experience the amazing images and triple dimensions generated by the technology of tomorrow: fun to experience, enthralling to watch. The new technologies of Virtual Reality and Electronic Imaging are still the stuff of Sci-Fi, but will soon be part of the most advanced new home entertainment systems.

From interactive relationships between observer and computer, by way of techno-visions we've only dreamed of - to astonishing demonstrations of the latest entertainment techno-marvels, **Technillusions** will bring the 21st Century to Adelaide's Festival Centre.

Technillusions is an exhibition for all the family to explore - your window into what may become your own astonished tomorrow!

MON	TUE	WED	THUR	FRI	SAT	SUN
		16	17	18	19	20
21	22	23	24	25	26	27
28	1	2	3	4	5	6
7	8	9	10	11	12	13

Photography: Jon McCormack

FESTIVAL CENTRE BANQUET ROOM

February 16 to March 13

Open every day 10.00am-8.00pm

(Friday & Saturday to 10.00pm)

\$10

Special Family Price: \$30

(2 adults & 2 children under 15)

Extra child \$5

No advance booking

- tickets at the door



A Nine-day Musical Adventure

A light-footed exploration by leading composers and performers from Japan & Australia.

Adelaide's Victorian Town Hall (Australia's finest music-acoustic) will be filled with the fascinating sounds and rhythms (and magnificent costumes) of traditional Japanese instruments played by that nation's most distinguished performers. And with exhilarating music from more than twenty Australian composers, most of them present during the week to introduce their music and appear at associated seminars and discussions (*full details in January*).

The series is complemented by the Australian String Quartet's lunchtime series, featuring six recent Australian quartets (see page 26).

THE PERFORMERS

FROM JAPAN

Pro Musica Nipponia (Nihon Ongaku Shudan)
(20 traditional Japanese instruments)
conducted by **Takuo Tamura** and **Minoru Miki**
Mayumi Miyata shō (17-pipe bamboo mouth organ)
Midori Takada *percussion*
Makoto Takei and **Shigeyasu Fujisaki** *fue*
Seizan Sakata and **Hiroshi Yonezawa** *shakuhachi*
(end-blown bamboo flute)
Yumiko Tanaka and **Yukiko Ohta** *shamisen*
(3-string long-necked lute)
Junko Tahara *biwa* (Japanese lute)
Reiko Kimura, **Akemi Yamada** and
Harue Hanafusa *koto* (Japanese long zither)
Fumio Maeda, **Taichi Oszaki** *percussion*

AND with the featured participation of Japanese composer Minoru Miki

Founding Artistic Director (in 1964) of Japan's famous traditional-instrument ensemble Pro Musica Nipponia, Minoru Miki is a leader of the movement (begun in the '60s) to weld a new body of music to Japan's splendid traditional instruments.

He has continued to write for Western instruments, and among a considerable oeuvre are operas for English Music Theatre and St Louis Opera, and the sound-track to Oshima's controversial *Ai-no Koriida (In the Realm of the Senses)*, which is being shown in the Festival's Film Program (see page 44).

FROM AUSTRALIA

Adelaide Chamber Orchestra
conducted by **Richard Mills**
Adelaide Symphony Orchestra
conducted by **David Porcelijn**
Australia Ensemble
Australian Chamber Orchestra
(leader **Richard Tognetti**)
conducted by **David Stanhope**
Gerald English *tenor*
Emma Lysons *soprano*
Riley Lee *shakuhachi* with **Matthew Doyle**
didgeridoo
Satsuki Odamura *koto*
Cathie Travers *piano*



(**Geoffrey Collins** flute; **Nigel Westlake** clarinet; **Dene Olding** & **Dimitry Hall** violins; **Irena Morozov** viola; **Julian Smiles** cello; **David Bollard** piano)

THE FIRST WEEKEND

1 SATURDAY MARCH 5 AT 6.00PM ends 7.30 \$25 (\$21 Friends), \$17, \$10

Adelaide Symphony Orchestra **Toru TAKEMITSU** *Ceremonial: An Autumn Ode** for shō & orchestra (1992)
conducted by **David Porcelijn** **Brenton BROADSTOCK** *Symphony No.2 Stars in a dark night* (1989)
Mayumi Miyata shō **Richard MEALE** *Symphony No.1 ***

Two Australian Symphonies; and to open this Japanese-Australian Music Festival, the *Prelude* which Takemitsu wrote for the opening of Seiji Ozawa's Saito-Kainen Festival in October 1992, when Mayumi Miyata was the chosen soloist.

2 SATURDAY MARCH 5 AT 9.00PM ends 10.45 \$25 (\$21 Friends), \$17, \$10

Pro Musica Nipponia **Traditional Shin-yachiyo-Jishi***
conducted by **Traditional Shika-no Tohne*** for five shakuhachis
Takuo Tamura & **Minoru Miki** **Katsutoshi NAGASAWA** *Phantasmagoria**
Akemi Yamada *koto* **Minoru MIKI** *Hote** (1976) conducted by the composer

An introduction to the fascination of Pro Musica Nipponia: a typical program starting with a traditional sequence for all the instruments: *fue* (noh flute), *shakuhachi* (end-blown bamboo flute), *kokyu* (bowed long-neck lute), *shamisen* (silk-stringed long-neck lute), *biwa* (pear-shaped lute), *kotos* (Japanese long-zither), 17-string *koto* (bass-koto developed in 1921), and Japanese percussion (numerous drums, including various *daiko*). *Miki's Hote* - for all 20 players - is a high-point of the Ensemble's repertoire.

3 SUNDAY MARCH 6 AT 2.00PM ends 3.20 \$15 (\$13 Friends), \$10

Midori Takada *percussion* **Michiko KITAZUME** *Side by Side** for drums
Australia Ensemble **Masahiko SATOH** *Tan-Tejah** for solo marimba
Gerald English *tenor* **Midori TAKADA** *Chan-dra** for gongs & tom-toms
Gordon KERRY *Sonata da Camera* for flutes, clarinets & chamber ensemble
Ross EDWARDS *Maninya II* for string quartet
Additional program to be announced

The Australia Ensemble - a string quartet plus flute, clarinet & piano - is resident throughout this week: there is no more distinguished Australian ensemble. Most of their week's music has been written for them. They share this program with the fascinating Japanese percussionist (& composer) Midori Takada, who begins the afternoon with three varied works for percussion instruments alone.

4 SUNDAY MARCH 6 AT 6.00PM ends 7.30 \$25 (\$21 Friends), \$17, \$10

Australian Chamber Orchestra **Mary FINSTERER** *new work**** for string orchestra
(Leader **Richard Tognetti**) **MIKI** *Jo-no Kyoku** (1969) for shamisen, 20-string koto, shakuhachi & strings
conducted by **David Stanhope** **Andrew FORD** *Harbour* for tenor & chamber orchestra
Gerald English *tenor* **Cathie TRAVERS** *new work*** for string orchestra
Yumiko Tanaka *shamisen* **Peter SCULTHORPE** *Jabiru Dreaming*** third Sonata for strings
Reiko Kimura *20-string koto* **Nigel WESTLAKE** *new work**** for string orchestra
Seizan Sakata *shakuhachi*

Four World premieres! Pausing from their Festival adventures with Mark Morris in Purcell, Handel and others, the Australian Chamber Orchestra brings a different kind of adventure to the Town Hall, including the first of three collaborations between Pro Musica Nipponia and Australian orchestras (see also Programs 9 & 11).

Pro Musica Nipponia is presented with assistance from the Tokyo Metropolitan Government and the Japan Foundation

Midori Takada is presented with assistance from the Japan Foundation



The Japan Foundation



TWO WORLDS' MUSIC MARCH 5-13 IN THE TOWN HALL

** = World Premiere
* = Australian Premiere

MID-WEEK

5 MONDAY MARCH 7 AT 3.00PM ends 4.15 FREE EVENT

Open rehearsal: Pro Musica Nipponia, with Australian soprano **Emma Lysons**, rehearsing Minoru MIKI's *Paraphrase after Japanese Ancient Music* for fue, 4 shakuhachis, 2 shamisens, biwa, 4 kotos, 2 17-string kotos, 2 percussionists, and soprano.

AT 5.15PM ends 6.00 FREE EVENT

An Introduction to Japanese instruments and their music, with special reference to Miki's *Paraphrase*: Illustrated talk, with Pro Musica Nipponia and Australian koto-player Kimi Coaldrake.

AT 8.00PM ends 9.45 \$25 (\$21 Friends), \$17, \$10

Pro Musica Nipponia	Isao MATSUSHITA <i>Aki-no Mai II*</i>
Reiko Kimura 20-string koto	MIKI <i>Concerto Requiem</i> (1981) with 20-string koto solo
Emma Lysons soprano	Shinichiro IKEBE <i>Ame-no Mukoh-gawa-de*</i> for four Japanese percussion
	MIKI <i>Paraphrase after Japanese Ancient Music*</i> (1966)

A second fascinating evening of the extraordinary sounds and skills of Pro Musica Nipponia - this time with rising-star Australian soprano Emma Lysons (singing Belinda in *Dido & Aeneas* - see page 14) in the wordless melisma of Miki's beautiful *Paraphrase*.

6 TUESDAY MARCH 8 AT 6.00PM ends 7.15 \$15 (\$13 Friends), \$10

Mayumi Miyata shō (17-pipe bamboo mouth organ)	Traditional <i>Hyojo-no Chochi</i> (Gagaku music for shō: 9th century)
Geoffrey Collins flutes	Toshio HOSOKAWA <i>Birds Fragments III*</i> (1990) for shō & flutes
Nigel Westlake clarinets	Vincent PLUSH <i>Chu-no Mai</i> for solo flute
Midori Takada percussion	WESTLAKE <i>Onomatopoeia</i> for bass-clarinet & tape-delay
	Martin WESLEY-SMITH <i>White Knight and Beaver</i> for flute, bass-clarinet & tape
	HOSOKAWA <i>Birds Fragments II*</i> for shō & percussion

The only chance to hear on her own the magical Mayumi Miyata, soloist in Takemitsu's *Festival Prelude* on Saturday; now she brings her ancient instrument to the platform with Western winds played by members of the Festival's resident Australia Ensemble - flautist Geoffrey Collins, and composer-clarinetist Nigel Westlake. The first of three intimate-scale concerts in the Town Hall's Banquet Room.

7 WEDNESDAY MARCH 9 AT 6.00PM ends 7.15 \$15 (\$13 Friends), \$10

Australia Ensemble	Don BANKS <i>Divertimento</i> for flute & string trio
Pro Musica Nipponia	Gillian WHITEHEAD <i>Manutaki</i> for flute, clarinet, violin, viola & piano
Hiroshi Yonezawa Shakuhachi	Tokuhide NIIMI <i>Kaze-wo Kiku*</i> for fue, 3 shakuhachis, 3 kotos, and 17-string koto
Akemi Yamada 20-string koto	MIKI <i>Autumn Fantasy</i> (1980) for shakuhachi & 20 string koto
Makoto Takei fue	Hifumi SHIMOYAMA <i>Catalysis No. 3</i> for Japanese instruments (1983)
Harure Hanafusa koto	WESTLAKE <i>Refractions at Summer Cloud Bay</i> for flutes, clarinets, & string trio
Yukiko Ohta shamisen	
Fumio Maeda Japanese percussion	

8 THURSDAY MARCH 10 AT 6.00PM ends 7.15 \$15 (\$13 Friends), \$10

Pro Musica Nipponia	Carl VINE <i>Cafe Concertino</i> for flute, clarinet, string trio & piano
Australia Ensemble	Michael SMETANIN <i>Ladder of Escape</i> for clarinet & electronic tape
	NAGASAWA <i>Hida-ni Yoseru Mittsu-no Ballad*</i> (1977) for shakuhachi, 3 kotos & 17-string koto
	MIKI <i>Dance Concertant I*</i> (1973) for 17 traditional instruments
	Roger SMALLEY <i>Poles Apart</i> for flute, bass-clarinet, and string trio

THE FINAL WEEKEND

9 FRIDAY MARCH 11 AT 6.00PM ends 7.30 \$25 (\$21 Friends), \$17, \$10

Adelaide Chamber Orchestra
conducted by Richard Mills
Dene Olding violin
Irena Morozov viola
Satsuki Odamura kotos
Pro Musica Nipponia

Tristram CARY *Inner Stories*** for chamber orchestra & tape
TAKEMITSU *Rain Coming* (1982) for chamber orchestra
MILLS *Concerto* for violin & viola**
Takashi YOSHIMATSU *Miroku-effect** for strings and ten Japanese traditional instruments (members of Pro Musica Nipponia)
VINE *new work*** for kotos, strings & tape

A specially Festive and refreshing evening with three Australian world premieres and two Japanese works, one a masterwork by Takemitsu, the other giving a second chance to hear traditional Japanese instruments played alongside those of the West. And to end - a new work by Carl Vine for Sydney koto-player Satsuki Odamura, playing two different-sized instruments.

10 MARATHON CONCERT SATURDAY MARCH 12 AT 6.00PM \$25 (\$21 Friends), \$17, \$10

Australia Ensemble
Pro Musica Nipponia
Junko Tahara song & biwa solo
Satsuki Odamura koto
Shigeyasu Fujisaki fue
Taichi Oszaki Japanese percussion
Fumio Maeda Japanese percussion
Riley Lee shakuhachi
Matthew Doyle didgeridoo
Midori Takada percussion
Cathie Travers piano

PART I: 6.00PM ends 7:15
Larry SITSKY *Samsara* (Trio No.6) for flute, clarinet & piano
Sarah DE JONG *Work* for koto solo
Barry CONYNGHAM *After Images* for koto & percussion
TRAVERS *Monolith* for piano & percussion
LEE & DOYLE *Music* for shakuhachi & didgeridoo
SCULTHORPE *Irkanda IV* for flute & string trio

PART II: 7.30PM ends 8.25
NAGASAWA *Satto** for fue & Japanese percussion
Traditional *Nasuno Yoichi*: Junko Tahara sings to her own biwa
Toshinao SATOH 1st movement from *Divertimento*
MIKI *Convexity** (1970)

PART III: 8.45PM ends 9.45
TAKADA *Mkwaju** for solo marimba
MEALE *Incredible Floridas* for flute, clarinet, violin, cello, piano & percussion

11 SUNDAY MARCH 13 AT NOON ends 1.30 \$25 (\$21 Friends), \$17, \$10

Adelaide Symphony Orchestra
Pro Musica Nipponia
conducted by David Porcellijn

TAKEMITSU *Dreamtime* (1981) for symphony orchestra
Rafaele MARCELLINO *Corbaccio III* (1993) for three concertante trombones & orchestra (*premiere, revised version*)
MIKI *Symphony for Two Worlds: Kyu-no Kyoku** (1981) for symphony orchestra & orchestra of traditional Japanese instruments

A work on Australian Aboriginal ideas by Japan's best-known composer; a young Australian composer's vibrant work from the 1992 ABC Young Composers seminar; and the Australian premiere of a unique work, symbolic of the week's festivities, for Pro Musica Nipponia and symphony orchestra, commissioned from Minoru Miki by the Leipzig Gewandhaus Orchestra and Kurt Masur (a work Masur will repeat with the New York Philharmonic in Autumn 1994).



BUY ANY 4 CONCERTS AT FULL PRICE AND GET MARATHON CONCERT FREE!

SEASON TICKET FOR

THANG LONG WATER PUPPET TROUPE OF HANOI

VIETNAMESE WATER PUPPETS

in the Botanic Gardens



A little miracle of enchantment for children from six to ninety-six

Exquisite marionettes emerging from the depths of a glass-smooth pool in Adelaide's graceful Botanic Gardens; their means of movement invisible; their motions attended from the bank by a group of traditional Vietnamese musicians. A sold-out hit of the 1988 Festival, these wonderful wooden puppets return to Adelaide after new triumphs in world-theatre festivals in London and Munich.

We have all too easily in the West assumed that puppet-theatre is just an amusement for children. And it is true that puppets do greatly amuse children. But in the ancient cultures to our North, puppetry has for many centuries also been recognised as an honoured dramatic vehicle of astonishingly varied form and impact. They ally the highest levels of skill to popular appeal in a way largely forgotten in European culture.

Since the twelfth century, the peasants of northern Vietnam have guarded the secret traditions of water-puppetry. These wooden puppets, on long sticks invisible under the water, manipulated by men waist-deep behind an ornamental pagoda in the middle of a pond, enchant and astonish: ask anyone who saw them in Adelaide in 1988. Or believe the charming and accurate English language slogan of the company: "Vietnamese Water Puppetry is an unique second to none in the world, inciting marvellously wonderful feelings in the audience."



BOTANIC GARDENS

(enter from North Terrace)

March 4,7,9,10,11 at 5.30pm & 7.30pm

March 5,6,12,13 at 3.00pm, 5.00pm

& 7.00pm

\$20 (\$17 Friends), \$10

Special Family Price:

\$50 (2 adults & 2 children under 15)

Extra child \$10

Duration: 60 mins (no interval)

With the sophistication of Bunraku puppetry from Japan, and with Indonesia's populist community-based high-arts (a contradiction in terms for the West) of Wayang Kulit & Wayang Golek, the enchanting and unique Vietnamese troupe completes a quartet of Asian puppet-skills in the Festival.



"THE CLOSEST THING TO HEAVEN. This was the closest thing to Heaven I have seen for a long time. This beautiful show evoked all the happy charm of an unbowed world, a world before the degradations of communism and capitalism alike, joyous, touching and - yes - innocent.

"Serenity and happiness were the keynotes of a most remarkable display from the country whose culture was once deemed Asia's most elegant. It enshrined all the qualities that folk art so effortlessly makes its own...

"Standing in the (water)...was an ornate pavilion, decked with flagpoles. To the right stood the five-piece band, ready to deliver their shrill, sweet music. There was no story, simply a sequence of vignettes that taxed the ingenuity of the puppeteers and presented scenes of peasant and mythical life.

"It was a sheer delight. All the oriental sweetness you have dreamed of was there. The performance started with water-dragons swirling lithely in the water and spitting real fire. Then came the water-buffalos ploughing their wet furrows back and forth, and fishermen who struggled with giant fish. Rice grew miraculously from the waters... Racing boats competed uproariously as the band, singing as well as drumming, built the excitement... River processions passed by...gilt-and-white maidens executed their stately dance...

"Puppets are not just the poor relations of live actors...they have a world of their own."

BRADLEY WINTERTON *Hong Kong Times* 1991

"Bring a blanket and enjoy the magical atmosphere of an evening in the tropics."

BARBARA HUTTON *The Age* 1988

MON	TUE	WED	THUR	FRI	SAT	SUN
				4	5	6
7		9	10	11	12	13

Presented with the assistance of
The Botanic Gardens of Adelaide.



a world of their own

WOMEN AND SEXUALITY IN ASIAN-PACIFIC CINEMA

Presented by the Media Resource Centre, Adelaide.

Fifteen films by directors from the Asian region, including the greatest erotic classic of recent times, Oshima's *(Ai-no Koriida) In the Realm of the Senses* (music by the Festival's featured Japanese composer Minoru Miki).

The way the West perceives women in Asian society has been much influenced by the portrayal of women from Asia in cinema. The Festival's film program traces mythical, historical, and contemporary portrayals of women in films from Indonesia, Japan, Hong Kong and the Philippines.

1 INDONESIA

The Sorceress of Dirah

Dir: Sardono W Kusumo
with Robert Chappell

A cinematic translation of a theatre-work from Teges in Bali, where there is no clear boundary between reality and myth. Language is subordinate to the hypnotic, near hallucinatory, and at times frenzied spell of the images. 1992 35mm col 45'

Mirage

Dir: Slamet Rahardjo Djarot

with Eros Djarot & Gotot Prakosa
A young Javanese girl dreams of working in Jakarta. 1993 35mm col 30'

2 INDONESIA

The Moon & the Sun (Rembulan Dan Matahari)

Dir: Slamet Rahardjo Djarot

An allegory: two women, a village wife Ayu (the Moon) and the city prostitute (the Sun) must cooperate to keep their own positions and avoid an eclipse. 1980 35mm col 105'

3 INDONESIA

A Rebellious Woman (Roro Mendut)

Dir: Ami Priyano

Based on a popular legend: in 17th century Islamic Java a captured woman uses her sexuality, displayed in dynamic, sensual dances, to oppose her powerful captor's desires. 1985 35mm col 100'

Presented with assistance from the Australia-Indonesia

4 HONG KONG

Kawashima Yoshiko

Dir: Fong Ling Ching

By the scriptwriter of Farewell to my Concubine; the woman of the title played important political and military roles in Japan and China during the war & revolution. While visually reminiscent of *The Last Emperor*, the style is almost high camp. 1992 35mm col 120'

5 HONG KONG

A Song of the Exile (Ke Tu Qiu Hen)

Dir: Ann Hui

Panoramic account of a troubled mother-daughter relationship over some 25 years. Only when they go together to Japan does the daughter start to see what her mother went through as a Japanese woman in a Chinese family after the war. 1990 35mm col 90'



6 JAPAN

When a Woman Ascends the Stairs

Dir: Mikio Naruse

Naruse's masterpiece. The world of bar girls in Tokyo's Ginza district in the early '60s, bathed in neon, saxophones & smoke. Naruse's favourite actress Hideko Takamine plays a bar girl whose beauty has begun to fade, threatening her very existence. 1960 35mm col 95'

7 JAPAN

In the Realm of the Senses (Ai-no Koriida)

Dir: Nagisa Oshima

The story of the most intense sexual passion with a disturbing & astonishing culmination (based on a true story). With this film Oshima crossed most of the conventional limits of sexual explicitness. "The most involving film about voyeurism since *Rear Window*" Time Out 1976 35mm col 95' (Composer: Minoru Miki, see Two Worlds' Music)

8 JAPAN

Heart, Beating in the Dark (Yamiutsu Shinzo)

Dir: Shunichi Nagisaki

A key film for Young Japanese Cinema, and a kind of "wrong-side-of-the-tracks" answer to *Realm of the Senses*. A young couple on the run. Filmed in a single interior, a room begged from a friend for a night. In staged flashbacks they re-enact the events that brought them together, but with each playing the other. 1982 video (from super8 original) col 75'

EXPERIMENTAL SHORTS

Various directors

Selection of women filmmakers' experimental work programmed in association with the Pia Film Festival, Tokyo. 1990s 16mm & video 30'

9 JAPAN

Afternoon Breezes

Dir: Hitoshi Yazaki

An unrequited love affair (in this case a lesbian crush on her flat-mate) seen from one of the woman's viewpoints. 1990 16mm col 90'

10 PHILIPPINES

Moral

Dir: Marilou Diaz-Abaya

The lives of four women from 1979 to '82: a promiscuous drug-user; a mediocre singer; a woman who sees security only in her love for her ex-husband who lives with another man; and a housewife made pregnant each year by a macho husband. 1980 35mm col 100'

Further information from Cecelia Cmielewski, Media Resource Centre, 61-8 410 0979

M-R-C
11111111

MERCURY CINEMA

One program each session in the following orders:

Week 1 Mon-Fri (Feb 28-Mar 4)

11:30am Programs 1,3,5,7,9
1:30pm Programs 2,4,6,8,10

Week 2 Mon-Fri (Mar 7-11)

11:30am Programs 2,4,6,8,10
1:30pm Programs 1,3,5,7,9

W'end 1 Sat-Sun (Feb 26-27)

Sat 11am Program 1
Sun 11am Program 3, 1pm Program 4

W'end 2 Sat-Sun (Mar 5-6)

Sat 11am Program 6
Sun 11am Program 7, 1pm Program 8

Gold Pass* to all 10 programs:

\$71.50 (\$51.50 Friends/conc.)

Silver Pass* to 5 programs:

\$38.90 (\$28.90 Friends/conc.)

Weekend Mini-Season Pass*:

\$45.00 (\$32.90 Friends/conc.)

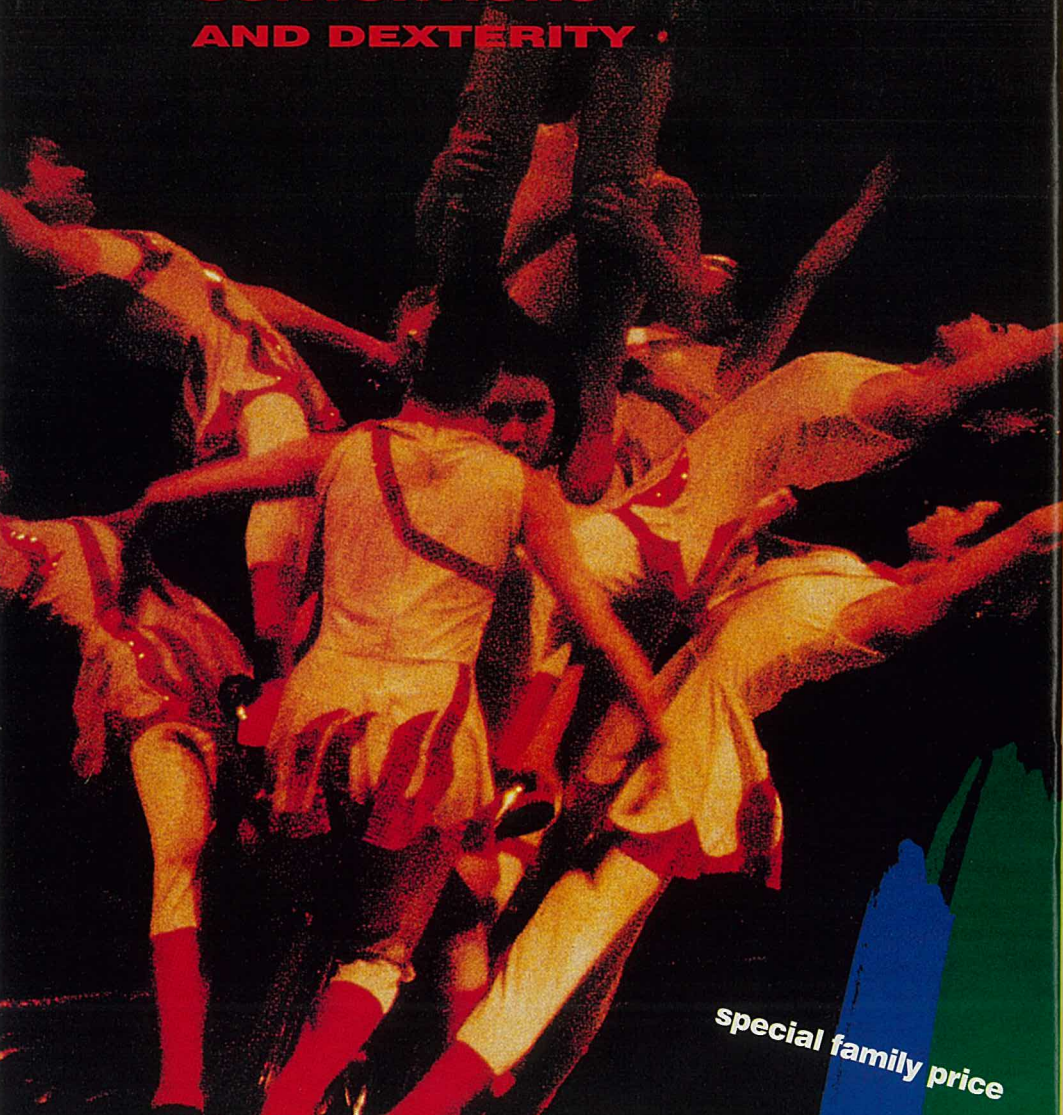
MON	TUE	WED	THUR	FRI	SAT	SUN
					26	27

*Passes available from PASS; single tickets available



WUHAN ACROBATIC CIRCUS OF CHINA

THE WORLD'S MOST
ASTOUNDING
CONTORTIONS
AND DEXTERITY



special family price

No animals, but some of the world's most astonishing humans. China's legendary acrobatic skills were never more clearly shown than in this sensational show, by the State Circus of Wuhan Province, the oldest of mainland China's professional circus troupes.

The 45-member company (with its accompanying Chinese orchestra) includes artists who have specialised in each of the divisions of traditional Chinese acrobatic circus skills. Among them are the following (described with insouciant charm in the Company's English-language profile, from which we quote):

"...Pagoda of Bowls, Chair Modelling, Trickcycling, Springboard, Double Level; Balancing on a Diving Platform, Kicking Bowls on the High Cycling for Two People, Circling Plates, Lithesome Pagoda of Bowls for Two People..."

Much is concealed in those phrases. An example: "Circling Plates" involves a woman spinning eight plates on individual bamboo poles, while balancing one-handed on the head of another woman who is spinning eight plates on individual bamboo poles, who is... well, why not come and see for yourself?



FESTIVAL TENT, MEMORIAL DRIVE

February 25 at 5.30pm & 9.30pm

All seats \$10, allocation by ballot

February 22-24 at 8.00pm

February 26,27 at 4.00pm & 8.00pm

February 28, March 4 at 5.30pm & 9.30pm

March 2 at 8.30pm

March 3 at 1.00pm & 5.30pm

March 5,6 at 2.00pm & 6.00pm

\$25 (\$21 Friends), \$10

Special Family Price: \$65

(2 adults & 2 children under 15)

Extra child \$10

Duration: 2 hrs (including interval) General Admission

Presented in association with the New Zealand International Festival of the Arts.



MON	TUE	WED	THUR	FRI	SAT	SUN
	22	23	24	25	26	27
28		2	3	4	5	6

WRITERS' WEEK FEB 27- MAR 4

IN THE WRITERS' WEEK TENTS, PIONEER WOMEN'S MEMORIAL GARDENS

Long the leading Australian literary celebration, the Adelaide Festival's Writers' Week explores national and international themes in contemporary writing. Five days of convivial, vibrant discussion not merely in the semi-formal speaking-tents, but with passionate intensity also in the adjoining food-&-wine tent and in the splendidly stocked Book-tent run by Adelaide's University Bookshop. For many this is the highlight of every Adelaide Festival. **Admission Free**

Overseas Writers

Deirdre Bair
Annie Cohen Solal
Margriet de Moor
Marilyn French
Alan Hollinghurst
Tama Janowitz
Matthew Kneale
Elmore Leonard
Penelope Lively
David Lodge
Gita Mehta
Roger McGough
Sudesh Mishra
Sharon Olds
Sara Paretsky
Nicholas Shakespeare

Hanan al Shaykh

Gore Vidal
Australian Writers
Phillip Adams
Inez Baranay
Judith Brett
Alison Broinowski
Gabrielle Carey
Nancy Cato
Melissa Chan
Blanche d'Alpuget
Marelle Day
Robert Dessaix
Garry Dunne
Nick Enright
Ross Fitzgerald
Andrea Goldsmith

Yasmine Gooneratne

Michael Gow
Kerry Greenwood
Phillip Grundy
Dorothy Hewett
Jack Hibberd
Phillip Hodgins
Nicholas Jose
Stephen Knight
Ruby Langford
Tony Lintermans
Rhyll McMaster
Humphrey McQueen
Alex Miller
Frank Moorhouse
Les Murray
Barry Oakley

George Papaellinas

Peter Porter
Hannie Rayson
Eric Rolls
John Romeril
Phillip Salom
Rosie Scott
Anne Summers
Katherine Thomson
Chris Wallace-Crabbe
Robin Wallace-Crabbe
Archie Weller
Michael Wilding
David Williamson
Fay Zwicky

THREE EVENINGS WITH VISITING WRITERS

ALL SEATS \$10

GORE VIDAL

FESTIVAL THEATRE

Sunday February 27 at 8:30pm

DEIRDRE BAIR

& MARILYN FRENCH

HER MAJESTY'S THEATRE

Thursday March 3 at 8:30pm

ELMORE LEONARD & SARA PARETSKY

HER MAJESTY'S THEATRE

Friday March 4 at 8:30pm



A detailed program of events with information on all sessions and participating writers & speakers, will be available a month before the Festival. To reserve your copy of the Writers' Week Program Guide please send your name and address with a cheque or money order for \$10 (made payable to The Adelaide Festival) to: Writers' Week Program Guide, GPO Box 1269, Adelaide SA 5001, Australia

Writers' Week sponsored by



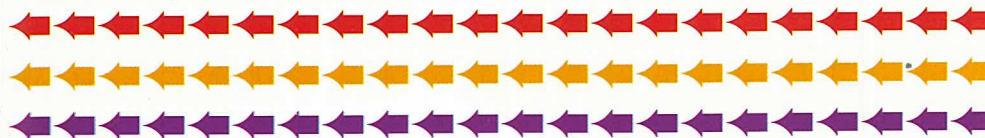
This project has been assisted by the Commonwealth Government through the Australia Council, its arts funding and advisory body.



Writers' Week is supported by The British Council, Women's Suffrage Centenary Committee, Minister of Education Employment and Training, South Australian Tourism Commission, Penguin Books Australia Ltd, Dirk Harton Foundation, The Adelaide

MON	TUE	WED	THUR	FRI	SAT	SUN
						27
28	1	2	3	4		

YOUR BOOKING FORM



Opening Night Ballot

All tickets \$10 for Friday February 25!

By ballot only

To celebrate the official opening of the 1994 Adelaide Festival every seat for every performance on Friday February 25 is priced at \$10. Please note that normal booking procedures do not apply to this night. Tickets will be allocated by ballot. See the enclosed Ballot Form or ask at BASS. Act now! Ballot closes on December 10. A number of Opening Night tickets will be held for cash sales at the Festival Centre at 11.00am on February 25.

Friends of the Festival

All are welcome to join the Friends. Friends of the Festival receive generous discounts on up to six tickets for each Festival performance and have exclusive booking rights until November 22. Friends also enjoy year-round discounts on dining, accommodation, theatre tickets and a host of goods and services. Membership is only \$55 - or share with a friend for \$90. Join on the booking form and make your preferential bookings today.

Media Entertainment & Arts Alliance

The Festival acknowledges the support of industry workers by offering MEAA members Friends' discount on one ticket per event. Please quote your membership number on the booking form.

Every dollar counts

Ticket sales cover less than half the Festival's costs. Please help pay for the balance by including an additional donation with your ticket order. Donations of \$2 and over are tax deductible and are most gratefully received.

Give someone the world

Share your Festival with family and friends. Order a Gift Voucher (\$20 or more) on your booking form or purchase direct from BASS. Vouchers are redeemable against any Festival ticket purchase.

Group Bookings

Save by booking as a group. If you're booking a show for twenty or more, you can do it at the Friends' price.

The next generation

A program of special Festival performances for school groups will be sent to all South Australian schools before the end of Term Four. Interstate schools: call Lorraine or Remy on (08) 213 4666 for details.

Disabled Access

Most Festival venues provide access for disabled persons. Full details may be obtained by calling (08) 131 246. Please note special requirements on your booking form.

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Writers' Week is sponsored by



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Official Soft Drink of the 1994 Adelaide Festival



The Festival Airline



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First held in 1960, each biennial Adelaide Festival has featured outstanding international artists in programs directed by a specially chosen Artistic Director. Recent incumbents have been Anthony Steel (1986), the Earl of Harewood (1988),